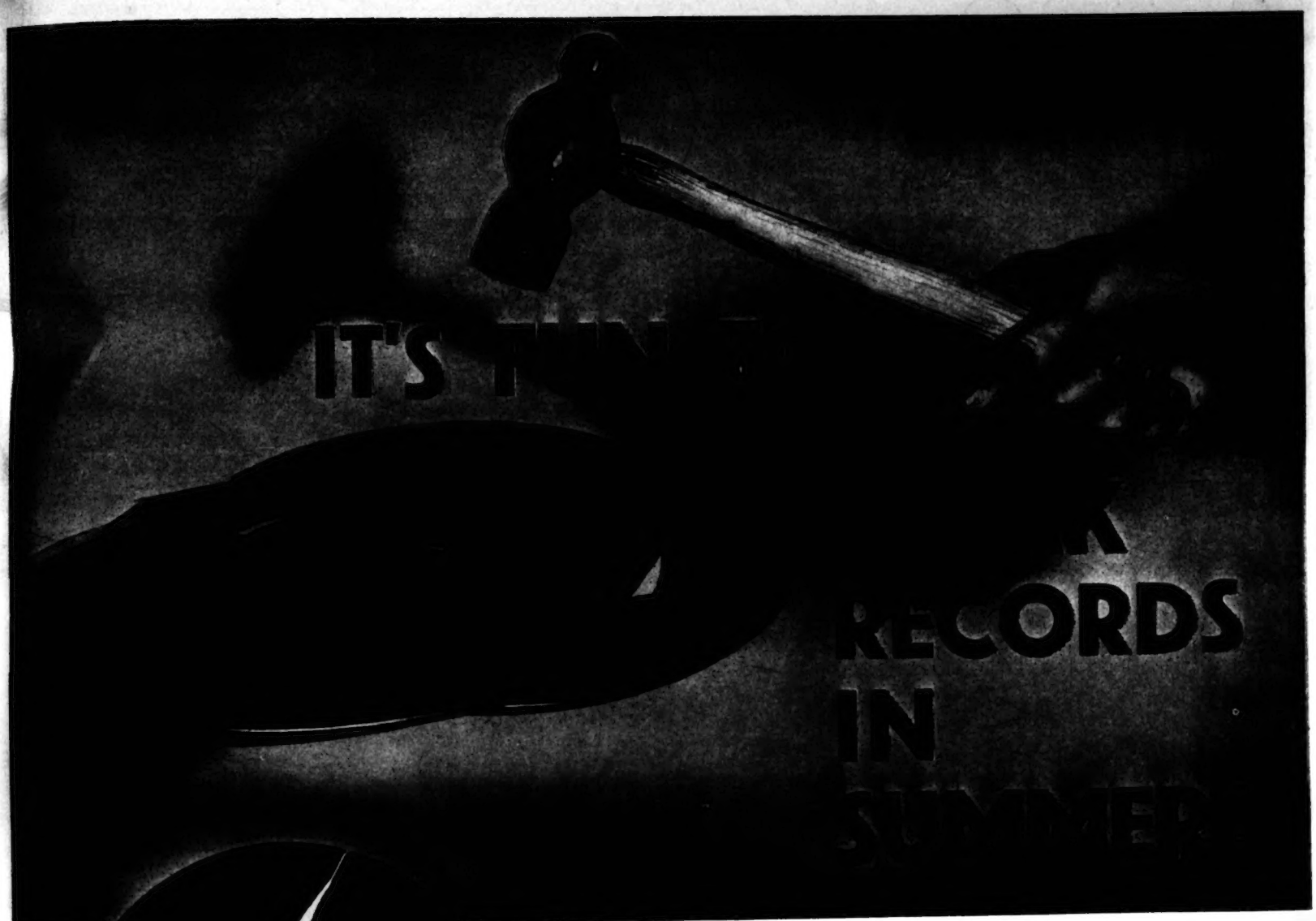
Kine WEEKLY

N.A.T.K.E. AND THE CLOSED SHOP

See page 3



"GOODBYE MR. CHIPS!"

did it at the Empire, Leicester Square.

"SWEETHEARTS"

did it at the Plaza, Crewe ; Shakespeare, Cheetham Hill ; King's, Oldham ; Rivoli, Chorlton ; Queen's and Rialto, Bolton ; Ritz, Lincoln ; Central, Sheffield ; Hippodrome, Rotherham ; Imperial, West Bromwich ; Capitol, Ward End, Birmingham.

"THE GREAT WALTZ"

did it at the Regal, Bacup ; King's, Rochdale ; Abbey Cinema, Wavertree ; Olton Cinema, Olton.

"THE CITADEL"

did it at the Radnor, Hulme ; Regal, Edinburgh ; Dominion, Leeds ; Empire, Alfreton ; Empire, Moorend ; Playhouse, Pontefract ; Regal, Boston ; Prince's, Shipley ; Savoy, March ; Plaza, Huddersfield ; Capitol, Carmarthen ; Crompton Way Cinema, Bolton ; Regal, Leamington.

"BOYS TOWN"

did it at the Mayfair, Whitefield ; Adelphi, Swinton ; Roxy, Hollinwood ; Regal, Bacup ; Majestic, Inverkeithing ; Palladium, Blackley ; Palace, Tunstall.

"OUT WEST WITH THE HARDYS"

did it at the Carlton, Salford ; Art, Bury ; Tower, Leeds.

AND THERE ARE MORE SUMMERTIME RECORD-BREAKERS IN THE BAG

See Overleaf

STARS in the summer sky!

Leo's answer to your box-office now and in the hot weeks ahead!

THE GREAT WALTZ with Luise Rainer, Fernand Gravet, Miliza Korjus.

OUT WEST WITH THE HARDYS with Mickey Rooney, Lewis Stone, Cecilia Parker.

SWEETHEARTS in Technicolor with Jeanette MacDonald, Nelson Eddy, Frank Morgan, Florence Rice, Mischa Auer.

CLIMBING HIGH with Jessie Matthews, Michael Redgrave.

YOUNG DR. KILDARE with Lew Ayres, Lionel Barrymore, Lynne Carver, Nat Pendleton.

STAND UP AND FIGHT with Wallace Beery, Robert Taylor, Florence Rice.

FOUR GIRLS IN WHITE with Florence Rice, Alan Marshal, Una Merkel, Kent Taylor.

HONOLULU with Eleanor Powell, Robert Young, George Burns & Gracie Allen.

THE ADVENTURES OF HUCKLEBERRY FINN with Mickey Rooney, Walter Connolly.

LUCKY NIGHT with Myrna Loy, Robert Taylor.

THE ICE FOLLIES OF 1939 with Joan Crawford, James Stewart, Lew Ayres, Lewis Stone.

FAST AND LOOSE with Robert Montgomery, Rosalind Russell, Reginald Owen.

LET FREEDOM RING with Nelson Eddy, Virginia Bruce, Victor McLaglen, Lionel Barrymore, Edward Arnold, Charles Butterworth.

ASK A POLICEMAN with Will Hay, Graham Moffatt, Moore Marriott.

SERGEANT MADDEN with Wallace Beery, Tom Brown, Alan Curtis, Laraine Day, Fay Holden.

IDIOT'S DELIGHT with Norma Shearer, Clark Gable, Edward Arnold, Joseph Schildkraut.

SERENADE with Jeanette MacDonald, Lew Ayres, Frank Morgan, Ian Hunter.

THE HARDYS RIDE HIGH with Mickey Rooney, Lewis Stone, Cecilia Parker, Fay Holden.

GOODBYE MR. CHIPS! with Robert Donat, Greer Garson, Terry Kilburn, John Mills.

THE LAMBETH WALK with Lupino Lane, Sally Gray

FIRST REPORT OF FILMS COUNCIL
See page 5

Kinematograph WEEKLY

No. 1684 Thursday, July 27, 1939. Vol. 269

BRITISH STUDIO SECTION
See pages 35—37

N.A.T.K.E. MOVE TO ENFORCE "CLOSED SHOP" PRINCIPLE

Trade Co-operation Sought in Labour Clean-Up

ABOLITION OF GRADING AND UNIFORMITY OF CONDITIONS URGED

A RESOLUTION to effect an agreement with the C.E.A. for the principle of the "closed-shop" was one of the main items on the agenda of the N.A.T.K.E. delegate conference this week. Other contentious items were concerned with grading and wages, uniform conditions for kinema workers throughout the country, and the organisation of film studio employees "under one banner."

In his presidential address, Robert Finnigan stressed the legalised "pocket-picking" of non-union kinema employees in enjoying the fruits of trade union effort.

On the motion that the association should issue a monthly journal, a Glasgow delegate said he thought that other forms of propaganda would have a greater effect. He preferred the distribution of leaflets for this object. The idea of a journal was regarded by another delegate as useful for recruiting members.—The motion was lost by 30 votes to 25.

T. O'BRIEN (General Secretary) said that whatever the conference might decide on this question, the Executive had power at any time to publish a journal of the association if they thought fit.

Wages and Conditions

With regard to wages agreements and the powers of the association to get better conditions, the GENERAL SECRETARY said that they had to realise that the international situation was having a great effect on theatres and kinemas. He was talking to a London exhibitor the other day, who told him that lately there was not much difference between his chocolate returns and his box-office takings. The changed habits of the people, A.R.P., and conscription, said Mr. O'Brien, were having a big influence on the patronage of theatres and kinemas.

This view was contested by several delegates from the provinces, who declared that the entertainment industry had enjoyed an exceptionally good summer, and that takings were well up everywhere. It was stated, however, by a Portsmouth delegate that the public tension at present over the possibilities of war fully bore out the General Secretary's remarks.

Local Agreements

On the question of kinema wages and agreements, a Brighton delegate referred to the agreement with the Sussex C.E.A., which was unsatisfactory.—The PRESIDENT said that the association had signed no agreement with the Sussex C.E.A.

A delegate from Edinburgh said he hoped he would be able to hear what was being done about the Scottish kinema negotiations before he left London. It was suggested that the General Secretary meet the C.E.A. with a view to arriving at a minimum for Edinburgh.

Complaints were received from South Wales in regard to workers' hours in kinemas. Some of the operators were working 80 hours a week, and some of the girls as many as 60. A delegate from Cardiff referred to cases of intimidation on the part of exhibitors in that area.

It was stated that 70 per cent. of association members in Glasgow belonged to the kinema section.

It took 2½ years to reach an agreement in Glasgow, but in many instances that agreement was not being kept by the proprietors.

It was settled on a 54-hour week, yet many were still working 66 hours. The worst offenders were not the heads of circuits, but the resident managers.

Unionist Blacklegs

A member from South Wales said that in several cases they were not fighting the kinemas, but workers in other trade unions. Colliers, for instance, who would stick out and strike for their own rules, were willing to come out at night and run workmen's kinemas for nothing. They must get at the Miners' Federation and smash that interference with their affairs.

Grading of Halls

A Leeds member urged that they should not allow a body sitting in London to grade halls in the country. The conditions agreed on for local halls should be a matter for the local people themselves. The Conference should decide national policy, but not parochial policy. That should be left to members in the different districts who

Continued on page 23

Odeon to be Centralised in London

Odeon Theatres' Birmingham offices are to be removed to London, the Kine understands, following upon the arrangement to be finalised next month by which Odeon Theatres, Ltd., and County Cinemas Ltd., will operate as one company.

The two companies have operated in close association during recent years, with directors of Odeon Theatres also members of the board of County Cinemas, Ltd.

ROOSEVELT RESIGNS FROM U.A. BOARD

To Concentrate on Studio Duties

As exclusively announced in the KINE. New York cable last week, James Roosevelt, vice-president of Samuel Goldwyn, Inc., has resigned as a director of United Artists. He will be replaced by James Mulvey, also a Goldwyn vice-president.

In announcing his resignation from the board, J. Roosevelt explained that his production duties at the studio will keep him on the coast most of the time, making it difficult for him to devote the necessary time to the affairs of a director.

BANK NIGHTS

C.E.A. Official's Warning on Legal Perils

WILL NOT ASSIST DEFENCE OF "PROSECUTED" MEMBERS

THE defence of Bank Nights in a letter in last week's KINE by a director of Bank Night, Ltd., is replied to below by W. R. Fuller, General Secretary of the Cinematograph Exhibitors' Association.

Mr. Fuller sets out the legal pitfalls in the path of a promoter of Bank Nights should a prosecution be initiated, and the possibilities of obstruction and its danger to an audience. He also hints at co-operative action with the K.R.S. to protect legitimate interests. The C.E.A. will not assist the defence of a member proceeded against as a result of a Bank Night effort.

Whenever business is bad, thoughts stray to inducements either to increase the total volume, or in competitive centres to try and get as much of the existing business, even at the expense of others, as possible.

Anything in the chance line is always attractive, but great care has to be taken because our laws are opposed to lotteries. In matters of chance and lotteries, it is the size of the prize or the odds that is the attraction.

A Difficult Point

And that is why the C.E.A. and the K.R.S. are opposed to Bank Nights. Exhibitors are in business to show pictures. Bank Nights simply rely upon attracting a crowd which has come for a prize. A promoter of a Bank Night would always have to contend, as part of his defence if charged with conducting a lottery, that it was unnecessary to pay for admission to the kinema to secure a prize.

In the United States it has been found that the picture has nothing to do with the attendance on a Bank Night. Often the largest crowd was at the kinema with the worst picture. It was the size of the prize that counted.

The C.E.A. early decided that it did not propose to approve of mad competition to see which kinema in a competitive area could offer the largest prize. It stated at the outset that it was opposed to Bank Nights, and that it proposed to do everything in its power to stop them. In this action it has been supported by practically the whole membership.

Dealing with Crowds

Here are reasons why Bank Nights will normally involve an exhibitor in trouble:—

The first place of entertainment to run a Bank Night, a music hall, was prosecuted for causing obstruction owing to the crowds that assembled.

Many people would contend that a Bank Night is not of much use unless it attracts crowds sufficient to cause an obstruction. If exhibitors cause obstruction, look out for a prosecution.

Whether a bank night is a lottery or not is a matter which can only be decided in Court. Counsel's opinions, and they are available either way, are of no protective value unless they are confirmed by the decision of a Court.

The police have given a warning and intimated that they are prepared to prosecute.

In another area the Chief of the Fire Brigade informed the licensing authority that he would no longer be responsible for the safety of the audience on Bank Nights, as in his view the crowds were interfering with the exits. The Council decided to prosecute, but no case has yet been heard.

Exhibitors can expect licensing authorities to be extremely touchy upon the assembly of crowds which may interfere with exits.

If any exhibitor has insufficient sense to realise the trouble that he is likely to bring upon himself and other members of the Trade by indulging in Bank Nights, the C.E.A. proposes, if all else fails, to ask the K.R.S. if they would, to protect the interests of all concerned, withhold supplies of films.

An exhibitor with a medium-sized kinema

Continued on page 5

Middlesex S.O. Tax Figure Shows Increase

£414 OVER JUNE QUARTER OF 1938

An increase of £414 0s. 6d. above the corresponding June quarter of 1938 is recorded in the statement by the Clerk of the County Council for Middlesex, showing amounts received and allocated for charity in connection with the Sunday Entertainments Act.

The amount received in the June quarter of 1938 was £7,440 2s. 3d., and in the same quarter of 1939, £7,854 2s. 9d. The total sum received and allocated since the inception of the scheme by the Middlesex County Council is £119,046 14s. 7d.

A Revolutionary Projector

A description with illustration of the new Philips projector, demonstrated last Monday, by which a screen illumination of 15 foot-candles is obtained with less than 2 amp. current consumption, is described by R. H. Cricks on page 44.

TUESDAY NIGHTS' SHOW

Just William

A.B.P.C. British (U) 71. Directed by Graham Cutts. Featuring Dick Lupino and Fred Emney.

WORKMANLIKE adaptation of popular Richmal Crompton book should please its large ready-made audience. Dicky Lupino fills all requirements in title rôle, and amusing series of schoolboy adventures and family life cameos are neatly threaded on slight story that has sure appeal for the masses.

Good light booking, with outstanding title credentials.

In the House

NEWSREELS BAN ON HOTELS

No Power to Intervene, says O. Stanley

In the House of Commons on Tuesday, COLONEL SANDEMAN ALLEN asked the President of the Board of Trade whether he was aware that certain restaurants who wished to exhibit extracts from the newsreel films of Their Majesties' visit to Canada have been refused supplies by British newsreel producing companies because the latter are bound by their arrangements with exhibitors not to distribute their films for such purposes, and whether he will investigate this undesirable restraint of news film distribution with a view to remedial action.

OLIVER STANLEY said he understood that most of the newsreel companies confined the supply of their newsreel films to their regular kinema customers, but this was not a matter in which he had any power to intervene.

SAVOY FINDS A WAY ROUND

Non-Flam Shows as Sequel to L.C.C. Decision

Following the L.C.C. decision to refuse a kinematograph licence to the Savoy Hotel last week, steps have been taken by the hotel authorities to procure newsreels printed on non-flam stock, which it is contended places the exhibition outside the scope of the Cinematograph Act, 1909. It is understood these are to be shown after midnight.

While this may obviate the need for an application to the licensing authorities by the hotel proprietors, it is well known that the exhibition of so-called non-flam films has occupied the L.C.C.'s attention for some time, and it is thought probable that in the near future regulations regarding such screenings may be issued.

The contention of the London Branch C.E.A. that the stringent regulations imposed on kinema proprietors should operate also for non-theatrical shows has been frequently voiced, the Industry feeling that any accident or fatality which might result from unregulated performances would reflect unfavourably upon the Industry as a whole.

Seats and tables, which, being free from floor fixings, might be overturned should panic occur constitute a danger from which the regular kinema is free.

KINEMATOGRAPH WEEKLY

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ORGANISED LABOUR

ANY organisation worthy of the name must make a fight for one hundred per cent. membership. Just as far as it falls short of this ideal, so does it fail in its efficiency.

One may therefore wish every success to the N.A.T.K.E., which is meeting in annual conclave this week, and aiming at a complete membership of all those employees whose work makes them participators in the great industry which is, on occasion, rather more inclined to remember the very well-paid names on the marquee than the inconspicuous but steadfast workers who put them there.

The closed shop is no cry to inspire the employer with sympathy. In this the kinema proprietor is not peculiar, for those with capital invested in any business at all have always registered hostility—based, generally, upon a rather unreasoning fear—whenever the phrase is uttered. This attitude of mind is, however, less and less often encountered in these days, and amongst the more enlightened employers not at all.

When the C.E.A. became really conscious of its corporate unity it gave evidence, very rightly, of a desire to embody in its ranks as nearly as possible the whole of the kinemas of the country. It has reached a very high percentage, and for all practical purposes the business of film exhibiting is carried on by a union—which indeed, technically, the C.E.A. is.

It so happens, of course, that from a labour organiser's point of view it is not a very efficient union; this is a natural result of the mentality of its members, who are not of the wage-earning class. But although it is straining at the letter rather than the spirit of the description to call the C.E.A. member a trade unionist, he has had many lessons on the value of communal action, and he can see that with a more highly organised body behind him he might have achieved a great deal more than he has done.

One of his lessons, and it is still more keenly appreciated in certain other industries which will suggest themselves to every thinking man, is that when labour troubles come it is wiser and safer and easier to conduct the necessary negotiations with a well-organised body.

The idea of an undisciplined crowd of workers who can be induced to compete for employment belongs to a bygone age. Maybe people can say that this means one more fragment of our legendary freedom has been broken away; the fact remains that that particular kind of freedom is well lost.

The proof of the pudding is in the eating. And as far as the employer is concerned, there is much advantage to be gained by the wider spread or organisation amongst the workers. The only man who has any real cause to regret the unionisation of his staff is the bad employer, and he is a constant worry not only to his workpeople but to his brother exhibitors.

In the kinema, of all trades, where friendly contact with the individual members of the public is one of the most powerful, if intangible, ways of building up and maintaining good will, it is of the first importance to keep on the staff those with whom the patrons have become familiar. Let us recognise that the best way of keeping the right men and women round us is to encourage them to be members of their union; it is the most satisfactory state of affairs for their own contentment and self-respect as well as for their steadiness of service.

Long Shots

THE FILMS COUNCIL REPORT—MR. DIETZ COMES TO TOWN—PINEWOOD'S NEW ROLE—F. H. COOPER'S PASSING—N.A.T.K.E. IN CONFERENCE—M.R.A.A. IN HOLLYWOOD—CANNES CANNED?

IT was hardly to be expected that the first report of the Films Council (covering a period of nine months, by the way—and not a year) should be epoch-making. Twenty-two members, eleven of whom represent the public and the rest the ever-varying interests of the kinematograph business, could hardly be expected to act unanimously, and divergence of opinion may be inferred at several points, without actual disagreement being manifested.

ONE amusing point was the construction put on "special value for purposes of entertainment" in connection with low-cost films. Most people who read that in the Act thought that it meant an entertainment value not normally to be expected from the low expenditure made. The Films Council, however, in its report, underlines "special" as though it meant an unusually high intrinsic quality.

HERE, I think, the Films Council, while perfectly justified in taking into consideration that meaning, failed to appreciate that the chances of achieving unusual intrinsic quality when costs do not reach a minimum standard set down, are extremely slender, and that Parliament, in passing the section, had not superlative brilliance in mind.

NATIONAL newspapers, almost without exception, have emphasised one sentence in the report to the practical ignoring of all else. This is the sentence on the last page but one: "We have some reason for believing that the tide has turned." But this sentence should be read as one only in a report of wide scope, and emphasis on this one sentence is apt to mislead.

STANTON GRIFFIS, chairman of Paramount's executive committee, is spending a honeymoon here with his young bride, Whitney Bourne, American socialite and beauty. David and Mrs. Rose met the happy pair, who will spend a few days in London before going on to Paris.

IT is little short of miraculous to shake by the hand in London a man who two days before was shaking hands with friends in New York—all this, apart from the fact that the man is Howard Dietz, famous throughout America as M-G-M's chief of publicity, and with a big reputation as a lyricist and playwright.

HOWARD DIETZ had come over by the *Yankee Clipper* on its hop from New York to Lisbon, thence to London *via* Marseilles and Paris. Easy, friendly, chatty, he was ready to talk on any subject save publicity—his own speciality. "I'm here on vacation," he explained.

NEVERTHELESS, it was possible to learn quite a lot about publicity drives, how they are run and what they achieve, for Dietz was chairman of the committee which ran the last big drive in U.S. "We weren't out for box-office mainly. We aimed first at creating a friendly atmosphere and contacted 7,500 out of 18,000 newspapers during the drive." He has a big idea for the creation of a publicity chief for the American Industry—what we should call here a Public Relations Officer, I gathered.

IT seems a thousand pities that Pinewood is no longer to be included in the list of British production centres. Last week the ceremonial extinguishing of a candle took place, and dismantling is already well advanced. Lloyd's are taking over this fine £250,000 plant for the storage of insurance and other records; and however laudable such a use of the premises may be, it is difficult to reconcile the fate of such a place even with national needs

IT is true that there are plenty of British floors remaining elsewhere for all the production likely to need it for the next few years. But that such a studio, the result of so much care and design and efficiency in control, should cease its functions for ever, after so short a period of activity, is almost too eloquent a comment on the way in which the picture Industry of this country is conducted.

FOR some few weeks I have been hearing of a film in Technicolor which from its title and subject might be thought to be highly worthy of being recognised as a British film and of quota status. The trouble is largely that the picture, 4,500 ft. in length, has not cost enough to establish its right to quota, and the Films Council is uncertain how to interpret "special entertainment value" as mentioned in the Act

HORACE SHEPHERD has produced the picture, "Cavalcade of the Navy," which depicts the development of the Navy from the time of King Alfred to the present day, partly by means of reproductions of well-known paintings of ships and battles. Yesterday he screened it to the Press at the Grand National Theatre, and a further screening to Cabinet Ministers and the Admiralty is being arranged.

AS the result of the failure of the application for admission to quota status, the general release is held up, and the promoters of the film are faced with spending a lot more money on it in labour costs to reach the quota minimum, or to let it take its chance without the cachet of the quota status—a difficult and awkward situation for a film inculcating patriotism.

HERBERT J. YATES, head of Republic Pictures Corporation in America, is to be the principal guest at a luncheon tendered him by British Lion Film Corporation on August 3. He has a reputation as a great organiser, and has proved his ability in many fields. He joined the Hedwig Film Laboratories in 1916, and since then has devoted his talents to the Film Industry.

SO in spite of its continued success, "Q Planes" will have to come out of the Odeon, Leicester Square, early to let "Spy in Black" in. I had a word with Jos. Friedman about it on Tuesday, and he confirmed my information that the flying picture maintained its pull, but he explained that the psychological moment had arrived for "Spy in Black's" West End debut. Those who saw the Trade show will agree that the Conrad Veidt play deserves special attention, and the present arrangement ensures this.

IT is an education to see T. O'Brien handling problems and situations at a N.A.T.K.E. conference, sometimes with tact, sometimes with a tongue that stings; at one moment apparently full of indignation, at another caustic in criticism of some action by members or by their oppressors.

HIS motion that the sympathies of the conference be extended to Captain Norton, recovering from his severe accident, and to R. H. Gillespie, joint managing director of Moss Empires, who has just entered a nursing home following upon a sudden illness, touched a note which was warmly responded to.

"SHIPYARD SALLY" is to have its Press presentation on Wednesday, August 2, following which the directors of Gaumont-British and Twentieth Century-Fox are holding a Press luncheon at the Savoy. Had Gracie Fields been in good health she would have been there with her overflowing good spirits, I imagine. At the moment, much depends on the doctor's commands.

THIRTY THOUSAND people assembled in Hollywood Bowl, and over 10,000 were unable to get in when the World Assembly for Moral Rearmament met there last Thursday. Louis B. Mayer read a message from Alexander Korda, J. Arthur Rank and F. W. Baker.

Stanton Griffis, Paramount executive, and his bride, formerly Whitney Bourne, were met in London by David and Mrs. Rose (left)

ON Sunday night, at Brighton, there passed away, after a lengthy illness, F. H. Cooper, President of the C.E.A. in 1929-30. Since those days his former prosperity had deserted him, and Trade benevolence had to be solicited to assist him. His death brings back memories of the Yarmouth Conference of that year, and of the Brundall tea-gardens, of which he was the proprietor, where delegates spent a happy afternoon.

MENTION of Yarmouth reminds me of H. G. Knox's appearance there at a time when sound was being introduced to the exhibitor. I see that he has just resigned his vice-presidency of E.R.P.I. on physician's advice to take a year's rest. His speech at Yarmouth was a triumph; regarded at first more or less as an enemy forcing talking apparatus upon unwilling exhibitors, he converted his hearers to a friendly and accepting frame of mind, to the benefit of Western Electric's prestige and his own standing.

HOT FROM U.S.

KINE. New York Cable from Motion Picture Daily

***GOVERNMENT TRUST** suit against industry expected for trial early next year. Government plans a Federal Grand Jury probe into industry in California.*

***COURT HAS REJECTED** appeals against RKO-Radio reorganisation. The plan is now in final stages and the reorganised company is expected to be operating by the fall.*

***NICK SCHENCK** from the Coast says "Gone with the Wind" premiere will be in Atlanta, Georgia, some time in December.*

***MOVIETONE NEWS** is negotiating with Elliott Roosevelt as Texas network chief and air commentator for newsreel commentator.*

***ARTHUR KELLY, U.A.** foreign head, sees a gross of a million and a half dollars each for "Wuthering Heights" and "Four Feathers" in England.*

***WARNERS** net $2,912,186 for 39 weeks.*

SO I am informed by the British representative of what is known here as the Oxford Group, under whose ægis the huge gathering assembled. Billy Wilkerson, I see, gave the assembly his blessing in the *Hollywood Reporter*, and "four searchlights threw vertical beams into the sky above the great assembly symbolising the four standards of Moral Rearmament—absolute honesty, purity, unselfishness and love." (Where's Wart Winkleheim?)

SO we have decided in favour of Venice, and Cannes is canned. That, I take it, is the interpretation to be placed on the news that Neville Kearney has written to the organisers of the Venice Film Festival to announce that the list of British films to be shown will be communicated soon. Dr. Goebbels is to be present. Are they screening "Confessions of a Nazi Spy"?

DESPITE the British support of Venice as indicated above, a strong push is being made by France to ensure support for its projected International Film Conference in Cannes. I don't think I have met a single member of the Trade who is sold on the idea, but if it has been considered worth while to send two influential French Government officials over here to arouse a sympathetic reception by British film people, they must take it very seriously in Paris.

WHEN the pick and hammer of the housebreaker get to work on the Lyceum Theatre this summer, they will bring a pang to Harold Arnold, manager of the Odeon, Balham. In 1904, when the Lyceum was reconstructed and turned into a variety house, Harold Arnold, then 23 years of age, was its manager. Mr. Arnold's eldest son is manager of the Davis Theatre, Croydon.

IVOR MONTAGUE, in sending along an invitation to see a new Soviet film, "The Rich Bride," to-day at the Celluloid Theatre, seasons it with a challenge. "The film," he says, "is one which I like immensely, and so far I haven't been able to find anybody else who does. That may be one of my bloomers." It sounds ingenuous, anyway.

THE STROLLER.

CLOSE-UPS

By

Screencomber

WART TAKES OVER

SO I am sitting in my office when this telephone instrument rings, and I hear the voice of this guy "Screencomber" saying so that they have given him seven days, but he does not say who has given him seven days, and I have a great belief that a guy can get himself in plenty trouble by having a mind that is too inquiring, so I do not consider it any of my affair, and want no part in it.

And then he propositions me, saying how would I like it to write this column for him, and I am anxious to get in this writing racket, believing that, run on strictly commercial lines, there is much dough to be had by a guy like myself with a business sense.

So here I am warning all you mugs that nobody's going to get hurt if they're willing to play ball, which I hope they are, because I'm a big-hearted fellow who likes to hear a guy say "O.K." when I tell him "or else!"

BIG-HEARTED WINKLEHEIM

SEEING that I am just a sentimental fool at heart I rise to say that some of my gorillas have been around and about and have picked up certain lines that read good to me, and were it not that I am the big-hearted mug perhaps I would publish some of these stories about which these gorillas tell me.

Maybe I am mixing sentiment with business when I will not give the names of the producer and the blonde who are putting their heads together over a dish of chop suey when the brunette comes in and slaps the gentleman down with a dish of minestrone that the waiter has been intending to deliver to quite another group of ladies and gentlemen, but I consider that the guy's wife may take umbrage if I print any names, so maybe this will encourage him to be as accommodating as I myself am, and I do not publish any names, but maybe he will be in touch with me before next week, when maybe I will feel that duty is stronger than sentiment, and maybe in fairness to the wife I should tip her off to the way in which the situation stands.

A GENEROUS OFFER

AS a special prize, and to encourage the reading of this column, I am offering readers a chance to get in on the ground floor on a production scheme that cannot fail to make millionaires of us all. It cannot go wrong, but all that I need at the moment is backers.

I have approached numerous big shots, but am come to the conclusion that they know nothing, therefore I pass on to readers of this column an opportunity they should not miss, partly do I pass it on because I am the big-hearted guy I already tell you about, and because "Screencomber" is a buddy of mine, and I'd like to do his pals a good turn of this kind. Send anything from a shilling to a thousand, and then wait, and the longer you wait the more I will appreciate this trust you have in me.

P.S.—Or send sixpence, if you like, but be patient and wait.

A NEW REDUNDANCY PROBLEM

I AM reading in my newspapers how on this flicker "The Mikado" I am told they are giving encores, so that when the audience give the film a big hello they shout "Encore," which is a foreign exclamation asking for the same again, and I am perturbed because I see that house-proud managers are liable to think that the audience is shouting with glee about the theatre itself and not the film, and maybe they will rush right out saying to themselves, "They are crying 'Encore,' which is a foreign saying for the same again."

So they think they are asking for another theatre instead of another bout of singing, and they start building in answer to public demand, and so the redundancy problem grows great in its acuteness all over again because those boneheads still don't realise it's the film and not the theatre to which they are giving their cheers.

SING, SING

I AM perturbed, too, that Hollywood has introduced the idea of singing telegrams, where, instead of sending a birthday message over the wire in a civilised way, the operator gets through and croons "Happy birthday to you." This is a form of punishment that should be reserved only for those particularly brutal mass murders to which it may lead.

FRESH BARS

Why not bars—on the Stars?

"I'd just as lief," said the Circuit Chief,
Though what would be stupider,
Than a bar of Jupiter?
But Sky—that overcrowded Milky Way,
Just screams for bars,
And so does Mars,
And if you think up an other planet—
I'll bar it.

FILMS COUNCIL FRUSTRATION ON TRADE PROBLEMS

Quota Readjustment Scheme Rejected

"ACT NOT RESPONSIBLE FOR PRODUCTION SLUMP"

APART from two recommendations—amending legislation to adjust renters' quota footage, and the setting up of better statistical information—the Report of the Cinematograph Films Council of March 31, 1939, is mainly a record of inability to solve Trade problems.

Applications for quota registration of old films were considered twice and refused; renters' and exhibitors' defaults examined, certificates withheld, but no prosecutions undertaken; the quota position deliberated upon but no change in quotas recommended; "special" films viewed, but the criterion in the Act pronounced confusing; apprenticeship scheme considered immature; co-operative booking, divided opinion; short films, division amongst producers an obstacle; educational films more a problem for the education authorities.

The Council refutes the allegation that the slump in British production is due to the Act, and lays the blame on methods of production "which had outrun the dictates of financial prudence" in preceding years.

APPLICATIONS were made that certain British films over four years old might be counted for quota. Of these 10 were over four years, three more than five, four more than six, and one more than seven years old. Later, further applications were made. Circumstances were investigated, and the applications were refused.

Quota Defaults

Defaults on quota during 1937 and 1938 were examined by the Council. Renters defaults were by companies operating on a small scale and there were circumstances of an extenuating character.

"We were not satisfied, in any case, that the default was mainly or solely due to circumstances beyond the control of the renter concerned. On the other hand, we did not regard any of the defaults as of a character warranting prosecution. We therefore recommended to the Board of Trade that certificates should be refused in all cases but that no proceedings should be undertaken."

With regard to exhibitors' defaults those of 1937 numbered 16, and those of 1938 35. "Each of these applications was considered individually in the light of the information furnished by the exhibitor concerned. In 13 cases we recommended to the Board of Trade that the desired certificates should be granted. In the remaining 41 cases we were of opinion that certificates should not be granted, but we did not feel that any default was of such a nature as to call for a prosecution.

In addition, we were furnished with brief particulars of 11 minor defaults relating to the year 1937-38 and we concurred in the proposal of the Board to take no action in these cases.

Trade Views

Requests that renters' and exhibitors' quotas should be raised were made by representatives of the employees in order that unemployment might be lessened, and the Board of Trade asked for observations on alterations of quotas allowed for in the Act.

The views of the three sections of the Industry were put before the board. The producers said that while an increased quota might act as a short-term remedy for production troubles, an efficient industry would be best promoted on the basis of profitable independent production which did not depend for its market upon sales of British films to renters of American films in this country. It was argued, too, that the higher the level of the renters' quota the more limited the field which independent production could hope to fill.

The view of the renters was that the existing quota represented a substantial burden on importers of American films, and any increase would lead to a decrease in the volume of importation and the purposes of the Act would not be served.

Exhibitors were unwilling to face the uncertainties to which an increase in the quotas would give rise. They were anxious not to endanger the supply of American films which the British public demanded, and pointed out that there was an insistent demand by exhibitors for British film which was not limited by the extent of their statutory quotas. Any satisfactory British picture had an eager market in this country however it was registered.

Employees drew attention to the very high level of unemployment in the producing section of the Industry. They were unwilling to accept the contention that a higher quota would not mean a higher production of films.

After exhaustive discussion, the report states, we concluded that it would be unwise, so soon after Parliament had fixed the appropriate rates of quota, to vary those rates. So far as the remaining quotas which could be altered by Orders made this year are concerned, we informed the Board of Trade that it was premature to give our opinion on these quotas at this stage and that we would communicate with the department again at a later date.

Viewing of Films

The section dealing with viewing of films is an important one. We have devoted considerable time, the Council states, not only to the viewing of films for which "special value for purposes of entertainment" is claimed, but also to an elucidation of the proper interpretation of that phrase in the Act. And we are bound to confess that this matter presents a problem not easily solved. It has been argued that it may be read as meaning that a film may be accorded special registration for renters' quota, if it is a film of a character or quality equal to those on which the minimum statutory sum has been spent.

On the other hand, the word "special" may be held to mean some other and more exacting standard.

We have not yet been able to reach any final interpretation of the words "special value for purposes of entertainment," and we are still feeling our way to the proper method of applying this difficult Act.

The result of our consideration of the films submitted to us has been that no film during the first year of the Act's working has been recommended by us to the Board of Trade for renters' quota.

In viewing films we have deliberately based our judgment on the evidence of our eyes, and in coming to our decision we have not entertained any other consideration such as the volume of bookings which a particular film had obtained or might obtain. We are aware that, in one or two cases, films to which we have denied renters' quota have enjoyed a very large measure of success in the kinemas of this country.

We are satisfied, however, that any laxity in our recommendations under this section

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Howard Dietz, director of advertising and publicity for M-G-M, who is now in England on vacation

West Lancs Not Worried on Television

"NORTH HAS LITTLE TO FEAR, YET"

WILL ONDA, of Preston, speaking at the monthly meeting of the West Lancashire Branch on Tuesday, found the perfect solution for the television problem in the suggestion that all kinemas wired for vision should also have a tote. He painted a light-hearted picture of ushers running with patrons' bobs on big race days.

The discussion on television arose from Chairman Simpson's report of the Council meeting. It was generally agreed that north country exhibitors have little to fear yet, and the opinion was expressed that the action of certain companies in putting films at television's disposal will recoil on themselves.

LEESWOOD JONES thought the panic unfounded, as crowd entertainment atmosphere cannot be captured round the fireside.

The Operators

A letter was read advocating courses for projectionists, but a copy of the curriculum enclosed was considered too highbrow for the average man.

WILL ONDA thought the action of embracing N.A.T.K.E. in face of established unions handling kinema employees had alienated the interests likely to help in forming courses.

The general opinion was that courses already progressing elsewhere favoured theoretical intricacies rather than practical instruction, and the men lost interest or were mystified.

It was agreed that the course was desirable if of the right sort, and it was decided to contact the local Technical Institute, and also W. R. Fuller, C.E.A. General Secretary, for further details.

Next Year's V.P.?

A letter from Birmingham asked support for S. K. Lewis for Vice-President next year. Details were put on record, but it was decided it was too early to give consideration. The opinion was expressed that J. R. Dovener should again be supported if nominated.

C.E.A. Warning on Bank Nights

Continued from page 3

recently conducted a Bank Night for one night only. The prize was £2 10s. After it was over he said he liked it, but admitted that he was the only exhibitor in the neighbourhood to do so. Of course, he added, if the others start it will not be so good for me. I have a super seating over 2,000 just up the road. They could offer a prize of £25, and empty me and several other kinemas, which would not be so good, and I should then be very pleased if the C.E.A. would stop it. He was a wise exhibitor, and, realising the probability of trouble with the police he dropped his scheme.

Lastly, Mr. Exhibitor, remember this. When you have trouble with a licensing authority, or with the police, it is a great help to come to the C.E.A. to be advised, and even to have your defence conducted by the C.E.A. If in result of a Bank Night you get a summons either from the police or a licensing authority, you need not bring it to the C.E.A. You will have to fight it alone.

You have been warned. The C.E.A. is making its attitude quite clear from the outset, and it will act in conjunction with the K.R.S. if necessary.

Grosvenor House gives up Film Licence

The directors of Grosvenor House, Park Lane, W., announce that the company after holding a kinematograph licence for eight years, will not apply for a renewal.

This decision has been prompted by the successful trade opposition to the application by the Savoy Hotel for a licence to show films.

Newsreel Supply Question in Parliament

STEPS FOR WIDER DISTRIBUTION

IN the House of Commons on Monday W. W. WAKEFIELD asked the Prime Minister whether any steps were being taken in the interests of British propaganda to encourage the wider distribution abroad of British news films; and, if so, whether, in view of the fact that this was to a large extent dependent on the adequate distribution of foreign and Dominion news film in this country, he would take steps to secure the removal of the present restrictions under which British newsreel companies were compelled to restrict supplies of their films for exhibition in Great Britain to such places as were approved by the kinematograph theatre interests.

R. A. BUTLER, who replied, said that the answer to the first part was in the affirmative. The second part did not come within the purview of the Foreign Secretary.

Mr. WAKEFIELD asked the Home Secretary whether he was aware that at the present time permits were only granted by his department and the police authorities to a limited number of newsreel companies to take films of important public events; and whether he would take steps to ensure that the resultant films were available for exhibition to all interests prepared to pay the usual price and that there was no restriction as now on the distribution of the films for exhibition in places not approved by the principal kinematograph interests in this country.

O. PEAKE, who replied, said that neither the Home Office nor Scotland Yard had any authority to issue permits for the taking of films. Mr. Wakefield probably had in mind the cards, similar to those given to the Press, which the Commissioner of Police gave to the representatives of newsreel companies. Those cards, which were merely a means of identification to enable the police to give such assistance as was proper, were, he understood, issued to all the main companies.

In reply to the second part of the question the Home Secretary had no power to interfere in the distribution of films, which was entirely a matter for the proprietors.

London Trade Show Diary

OFFERINGS TO BE SCREENED BETWEEN THURS., JULY 27 AND WED., AUG. 2

Thursday

Murder Will Out (*Warner Bros.*)

Piccadilly Theatre. 3 p.m.

Cast: John Loder, Jane Baxter, Jack Hawkins, Hartley Power, Peter Croft, Frederick Burtwell, Billy Hartnell, Ian MacLean. **Director:** Roy William Neill.

In this Warner Bros.' First National Teddington production John Loder is seen as a doctor who buries himself in his hobby of collecting rare stones to escape the sneers of his wife's friends, who think he has married for money. The story traces their lives when a murder takes place in their house indirectly as the result of the doctor's hobby. The rôle of the wife is taken by Jane Baxter, while Peter Croft is seen as Loder's jealous brother-in-law.

Roy William both directed and produced "Murder Will Out," the screen play and dialogue of which was written by Austin Melford, Brock Williams and Derek Twist.

The Spellbinder (*RKO-Radio*)

Cambridge Theatre. 3 p.m.

Cast: Lee Tracy, Barbara Read, Allan Lane, Patric Knowles, Linda Hays, Morgan Conway, Ray Gordon, Robert Strange. **Director:** Jack Hively.

Presenting Lee Tracy in a rôle ideally suited to his particular talents, "The Spellbinder" concerns an unscrupulous lawyer (played by Tracy) who derives pleasure in lavishing care and attention on his motherless daughter, portrayed by Barbara Read.

Threatened by exposure, Tracy is forced to defend Patric Knowles when he kills an auditor. Tracy's daughter becomes interested in the murderer and attends his trial.

Using unscrupulous methods, the lawyer is able to obtain his client's acquittal, but he himself receives a short sentence for contempt of court. While in prison Tracy learns of his daughter's interest in the murderer and warns Knowles to keep away from the girl.

The next day he receives news that the pair have planned to elope, and, obtaining his release, he arrives at their hotel just after the marriage, kills the criminal and destroys all records of the marriage.

While on trial for his life, Tracy's daughter comes to her father's aid and, in the gripping climax, is able to assist him.

Bachelor Mother (*RKO-Radio*)

Cambridge Theatre. 8.30 p.m.

Cast: Ginger Rogers, David Niven, Charles Coburn, Frank Albertson, E. E. Clive, Ernest Truex, Elbert Copeland, Jun. **Director:** Garson Kanin.

Bringing together for the first time on the screen Ginger Rogers and David Niven, "Bachelor Mother" gives the stars their best opportunity for hilarious comedy to date. Directed by Garson Kanin, who recently won fame for his two brilliant successes, "A Man to Remember" and "The Great Man Votes," the picture deals with the attempts of Ginger Rogers, a young sales girl in a large store owned by Coburn, to prove she is not the mother of a child she has found outside a foundling home.

The officials of the home succeed in obtaining Ginger's business address, and its special investigator informs the boss's young son, David Niven, that the girl is the baby's mother. Niven gives the girl a permanent job, and is responsible for the baby being delivered to her home.

When Niven is disappointed by a society girl whom he has asked to accompany him to a party, he asks Ginger to deputise. She accepts the invitation, and her dancing is the hit of the evening. Frank Albertson, a friend of Ginger's, becomes jealous of Niven, and writes to his father, telling him that Niven is a father.

The climax arrives with Niven telling Ginger he has just realised he loves her, and they will get married right away. Ginger accepts, although still unable to convince him she is not the child's mother.

Friday

Wings Over Empire (*Anglo-American*)

G.-B. Theatre. 11.30 a.m.

This powerful Strand Production featurette portrays the dramatic history of the aeroplane and its flyers and the wonderful organisation of Britain's airways.

It describes how a daring experiment was transformed into an imperative necessity and how to-day the farthest outposts of our Empire are brought nearer to the Mother Country. Aviation has made England no longer an "island," but the very pulse of aviation activity.

"Wings Over Empire," with its interest-compelling story, its brilliant narration and photography, should prove grand entertainment as well as a just tribute to the band of pioneers who, through their courage and determination, have indirectly proved—beyond doubt—that Britain rules the air.

Bad Lands (*RKO-Radio*)

Cambridge Theatre. 3 p.m.

Cast: Noah Beery, Jun., Bob Barrat, Douglas Welten, Andy Clyde, Robert Coote, Gwinn Williams, Addison Richards, Paul Hurst. **Director:** Lew Landers.

An unusual Western thriller packed with gripping and vivid drama, "Bad Lands" deals in exciting fashion with the tragic adventures of a group of men, besieged by a bloodthirsty gang of Apache Indians.

Sheriff Bill Cummings sets out across the Amazon bad lands with a posse of men in search of Apache Jack, a dangerous murderer. The group follows his trail and they are later trapped by an unseen enemy.

One by one the men fall victims to the enemy as they try to make their individual getaways. Eventually there are only the Sheriff and Mulford, an inexperienced boy, left. They set to work and succeed in tricking Apache Jack and the Indians into revealing themselves. Apache Jack is killed at the sacrifice of Mulford's life, and at the last moment the Sheriff is rescued by the arrival of the U.S. Cavalry.

Good Girls Go to Paris (*Columbia*)

Cambridge Theatre. 8.30 p.m.

Cast: Melvyn Douglas, Joan Blondell, Walter Connolly, Alan Curtis, Joan Perry, Isabel Jeans, Stanley Brown, Alexander D'Arcy, Henry Hunter, Clarence Kolb, Howard Hickman. **Director:** Alexander Hall.

Comedy in the Continental manner, smart and sophisticated, Columbia's "Good Girls Go to Paris," is, it is claimed, one of the most original and completely funny films brought to the screen in a very long time. The new film co-stars Melvyn Douglas and Joan Blondell, which team, alone, is sufficient to make any picture's success a foregone conclusion. Added to these two names are such box-office personalities as Walter Connolly, Alan Curtis, Joan Perry and Isabel Jeans, and, according to advance information, the entire cast turn in the most brilliant characterisations of their screen careers.

The film finds its major entertainment values in the affairs of a young Englishman, professor at a university, who, through the bustle and scatter-brained ideas of the people around him, is constantly in a state of complete bewilderment. His troubles are increased when he becomes entangled in the escapades of a pert blonde waitress, who has every intention of going to Paris, but whose conscience prevents her from going via the "gold-digger" route.

Gladys Lehman and Ken Englund wrote the screen play of "Good Girls Go to Paris," the screening of which will be preceded by a "short," "Community Sing No. 25."

Monday

Cheer, Boys, Cheer (*A.B.F.D.*)

Cambridge Theatre. 8.30 p.m.

Cast: Nova Pilbeam, Edmund Gwenn, Jimmy O'Dea, Moore Marriott, Graham Moffatt, C. V. France, Peter Coke, Alexander Knox. **Director:** Walter Forde.

"Cheer, Boys, Cheer," marks the return to the screen after an absence of nearly two years of Nova Pilbeam, but the star who created an international name for herself as a child is now a beautiful and accomplished actress of nineteen, and she comes back in a bright part in a bright film. The script, from an original story by Ian Dalrymple and David Bull has been written by Roger MacDougall and Allan McKinnon, responsible for "This Man is News," and its sequel.

Briefly, the story tells of two brewery firms—one a vast mass production brewery combine, in which the human element hardly exists, the other a charming little old-world brewery, in which the human element is very much to the fore. The combine tries to buy out the independent brewery; the brewery fights hard to retain its independence, and after many hilarious adventures on the part of the various protagonists, to say nothing of a delightful romantic interlude between Nova Pilbeam—daughter of the small brewer—and Peter Coke—son of the large combine, the independent retains its independence to a background of wedding bells.

"Cheer, Boys, Cheer," was produced by Michael Balcon.

Tuesday

Flight to Fame (*Columbia*)

Piccadilly Theatre. 3 p.m.

Cast: Charles Farrell, Jacqueline Wells, Hugh Sothern, Alexander D'Arcy, Jason Robards, Charles D. Brown, Addison Richards, Frederick Burton, Selmer Jackson, Reed Howes. **Director:** C. C. Coleman, Jun.

Claimed to be a breath-taking film, whose thrilling aerial sequences and timely narrative make for plenty of audience excitement, "Flight to Fame" should prove a winner wherever it is shown. The film is said to be packed with all the ingredients that make for first-class entertainment — murder, jealousy, revenge, mystery and comedy, together with romance, shared by Farrell and Jacqueline Wells, and some of the most brilliant and spectacular aviation scenes brought to the screen in a long time.

The two "shorts" to be shown with the feature are "Scrappy's Added Attraction" and "Kangaroo Kid."

David Niven and Ginger Rogers in a scene from BACHELOR MOTHER, which RKO-Radio is Trade showing this (Thursday) evening at the Cambridge Theatre

Lionel Barrymore and Beulah Bondi in ON BORROWED TIME, shortly to be Trade shown by M-G-M

NEW PRODUCT ANALYSED

DRAMA
Murder Will Out
The Spellbinder
Flight to Fame
Beau Geste

COMEDY DRAMA
Young Man's Fancy
Bachelor Mother

COMEDY
Good Girls Go To Paris
Cheer, Boys, Cheer

WESTERN
Bad Lands

Young Man's Fancy (*A.B.F.D.*)

"A." **Cambridge Theatre.** 8.30 p.m.

Cast: Griffith Jones, Anna Lee, Seymour Hicks, Martita Hunt, Edward Rigby, Meriel Forbes, Felix Aylmer, Billy Bennett, Aimos, Francis L. Sullivan, Phyllis Monkman, Aubrey Dexter, Morton Selten, Allan Aynesworth, George Carney. **Director:** Robert Stevenson.

Claimed to be completely out-of-the-rut entertainment, Michael Balcon's "Young Man's Fancy," directed by Robert Stevenson, is a delightful romantic comedy set in the 1870's. However, "Young Man's Fancy" is not at all a period film in the accepted sense of the term, for it concerns the year 1870 seen through modern eyes.

The theme of the story, which was written by Robert Stevenson himself, is derived from a charmingly conceived and pleasantly piquant situation. Briefly, the story tells of the revolt of a young heir to a dukedom (Griffith Jones) against a marriage arranged for him by his mother (Martita Hunt).

Alban, the young heir, seeks to forget his troubles in a low music hall, where he meets a pretty Irish acrobat (Anna Lee). To nip his marriage in the bud he persuades the girl Ada to come away to Paris with him for a week-end, innocently enough, but with every appearance of scandalous intrigue. Ada agrees, but of all week-ends to choose they choose that on which the famous siege of Paris began, and the week-end is turned into months of anxiety and near starvation.

The film ends happily with their return to England, where the heir marries the cinderella of the music hall.

Wednesday

Beau Geste (*Paramount*)

Carlton Theatre. 8.30 p.m.

Cast: Gary Cooper, Ray Milland, Robert Preston, Brian Donlevy, Susan Hayward, J. Carrol Naish, Albert Dekker, Broderick Crawford, Charles Barton, James Stephenson, Heather Thatcher. **Director:** William A. Wellman.

A remake of the famous P. C. Wren story, "Beau Geste," presenting Gary Cooper in the title-rôle, with Ray Milland and Robert Preston as his two brothers, took more than a year to produce. Nearly 1,000 men, including players, extras and stunt riders, with 1,800 head of cattle, spent three months in the Arizona Desert making the Moroccan fort scenes alone.

The story concerns the adventures of Michael Geste, nicknamed "Beau," who leaves England to join the Foreign Legion. He is followed by his two brothers, Digby and John, and the three meet on active service in Morocco.

Advance reports describe Cooper's portrayal of Beau as one of the finest performances of his career. Brian Donlevy is seen as the ruthless Adjutant, and other important rôles are sustained by Susan Hayward and Heather Thatcher—the only two women in the cast—J. Carrol Naish, Albert Dekker, Broderick Crawford, Charles Barton, and James Stephenson

William A. Wellman produced and directed the film.

Edward Smith to Make Six for United Artists

NEW SUBJECTS IN REVISED PROGRAMME

EDWARD SMALL announces a revision of his production programme for the season of 1939-40. The producer, whose films are released by United Artists, will make six pictures during the coming season.

The first of Small's films for the new period is the film version of Howard Spring's famous novel, "My Son, My Son!" a best-seller for more than a year. Louis Hayward, last seen as Joan Bennett's co-star in "The Man in the Iron Mask," will also have the starring rôle in "My Son, My Son!"

Another important production on the Small schedule is "Two Years Before the Mast," Richard Henry Dana's classic of the sea.

These will be followed by "Kit Carson," a filmic version of the great adventurer's life, and "South of Pago Pago," a romantic adventure with South Sea islands as the background.

Mr. Small will complete his programme with the production of "Valentino," a dramatisation of the life story of one of the screen's greatest figures, and "The House of Monte Cristo," a sequel to his notable production several years ago of the famous classic, "The Count of Monte Cristo."

Roach Signs Gargan and Stone

William Gargan and George E. Stone have been added to the cast of "The Housekeeper's Daughter," co-starring Joan Bennett and Adolphe Menjou, with Peggy Wood and John Hubbard in the chief supporting rôles.

"The Housekeeper's Daughter" is Hal Roach's newest production for United Artists release, and is under the direction of Mr. Roach himself.

HAL ROACH, JUN., PRODUCER

On attaining his twenty-first birthday and the completion of a thorough apprenticeship, Hal Roach, Jun., has been made a producer by his father. Roach, Jun., has been through nearly all the production departments during the several years he has been attached to the studios.

The first assignment of Hal Roach, Jun., as a producer is to be announced shortly.

LEEDS WANTS FIRMER NOTE IN TALKS WITH P.M.G.

Exhibitors' Position Must be Made Clear

TELEVISION GROWING IN POPULARITY AT TRADE'S EXPENSE

THE plea that they should not allow television to soar to success on their shoulders was urged by C. P. Metcalfe at the July meeting of the Leeds branch last Friday. It was felt that there should be full investigation into the possibilities so far as the industry was concerned. Jack Prendergast, in the chair, emphasised that the position of the exhibitors should be made clear to the Postmaster-General.

The report of the Television Committee as presented by Mr. Metcalfe aroused interested comment. The newsreel people wanted an undertaking that exhibitors would not use any new newsreel that might come into being and only use newsreels controlled by members of their group. The committee thought they could agree not to use any newsreel the B.B.C. might organise, but were not prepared to give any other undertaking.

One for the "Kine."

The CHAIRMAN referred to the statements in the Press of an exhibitor who quoted the instance of a patron commenting on a newsreel he had seen in the kinema nine days after its release being old, as he had already seen it by television.

This and other examples of the KINE. WEEKLY service were favourably commented upon by the CHAIRMAN, who drew attention to the details of the 1909 Act given in last week's issue, and which tended to clarify some of the impressions conveyed by Reginald Stamp at the Blackpool Conference.

J. PRENDERGAST

Mr. Metcalfe declared that he did not think they should allow the television people to climb to success on their shoulders. "I impressed that on the Committee," he said, "but it was hopelessly beaten; they are all in favour of compromise with the Postmaster-General."

With that comment, he went on to mention the paragraph which was referred back at the Blackpool Conference and which now read that "The Association is profoundly dissatisfied with the present arrangements of the Postmaster-General for large-screen television and is ready to discuss this with the Postmaster-General to allow of a basis of co-operation."

Mr. MASTERMAN: Is there any question of television coming north?

Mr. PRENDERGAST: It has been published in the national Press that the P.M.G. does not see it going farther than Birmingham.

New Rivalry Fears

Mr. METCALFE: Some people are hoping it may in some way break down the K.R.S. monopoly for films and that if we don't help television the radio group may set up new places of public entertainment outside the kinemas which will offer entertainment for payment and that this new thing will be a rival to the kinemas.

They think that if we co-operate and put television in kinemas we may prevent this rival coming into existence. It is certainly something for serious consideration.

He commented that he could not see any real public demand for television which was a poor imitation of a kinema picture. The disadvantage was that the events took place in the afternoons and at inconvenient times and could only be televised once, which meant terrific expense. He thought the Government should not be allowed to spend big money on sponsoring an entertainment to the prejudice of existing commercial entertainments. At the moment, television was being financed out of the 10s. paid to the B.B.C. People knew they could not hope to benefit for years, as they would not be able to afford the sets. He had told the Committee that the Trade should do nothing to help television forward, or to allow their scheme to be used in any way.

Mr. MASTERMAN: Don't you think a lot of this shout for television is sponsored publicity on behalf of the manufacturers?—Yes, definitely.

A Bargaining Value

The CHAIRMAN said that if there was a threat, they could, by a 100 per cent. agreement, prove a stumbling block. There was the point that an alternative method of entertainment gave them a bargaining point with regard to films. This was a problem that needed the wisdom of Solomon.

They had tried variety, orchestra, organ and many other things to stimulate business, but they had not brought a solution. Bank nights, etc., were just weak methods of holding Trade together, and if the whole Trade had used these methods, they would not have the great Industry that was still theirs to-day.

It would be a grand thing if the Trade could say we are not going to allow anyone to form another entertainment alongside ours. But we must tell the Government that we are not going to lend our support to a group that has an invention to sell; we do not want a free entertainment established at the side of ours. We hear of places clamouring for television when they do not care a hang. Radio manufacturers were organising intelligently. We should do the same.

HARRY HOPKINS: I think we are giving it far more importance than it merits.

American Interests

The CHAIRMAN: American film interests are not ignoring it. Radio talent, for instance, has become film talent. There is something there, but it is a question of controlling it.

Mr. PRODGERS: I think eventually a film will be shown in London and on the screens throughout the country. Lack of information and knowledge may make us say silly things, but round a table we can form some opinion which is a guide to us. What Mr. Hopkins says is right. We are giving it publicity.

Mr. MASTERMAN: There should be no difference between a good televised picture and a picture shown on the screen.

The CHAIRMAN: What I have seen suggests that first-rate television reaching our screen standard is only a couple of years distant.

Mr. METCALFE said he was sure that the P.M.G. was anxious to maintain the British lead in television with possibilities of what manufacture would mean in trade and employment. That was obviously being rammed down his throat.

C. P. METCALFE

"A CREDIT TO THE TOWN"

All Rhyl Licences Renewed

"I must say that I was very much impressed by all I saw at each of the kinemas. They are certainly a credit to the town," said Coun. T. Ernest Roberts, when reporting to the Rhyl (North Wales) Council on a Sub-committee's recent visit of inspection to the town's four kinemas.

The Sub-committee reported having paid visits of inspection to the three kinemas owned by Rhyl Entertainments, Ltd. (Plaza, Regal and Queen's), and also to the Odeon. In each instance they recommended that the kinema licences be renewed, a recommendation which the Rhyl Council have confirmed.

Who Will Foot the Bill?

FILM DUTY CAMPAIGN

THE request of the Association to participate in the cost of the recent successful tax campaign was being dealt with, said Mr. METCALFE at last week's meeting of the Leeds branch. They had to acknowledge the principle that they should contribute, but the General Council would not commit themselves as to the extent until the committee had put full facts before them with their recommendations.

JACK PRENDERGAST: There is a definite moral obligation on our part. It must have cost over £5,000 to thank the Chancellor.

Mr. METCALFE explained that space had been taken in connection with the campaign before the decision was announced and as they were under this obligation the announcements had been used to convey thanks.

Projectionists

He went on to say that everybody was recommended to support operators' training schemes and where there was no scheme to use their influence to get one. Particulars were being collected for circulation to the branches which had no scheme in operation and the Guild of Projectionists would assist in every way.

Bank Nights

On the question of Bank Nights Mr. METCALFE explained that a communication had been received from the K.R.S. registering opposition. The committee concerned would seek their co-operation wherever possible. It was known that prosecution for obstruction in this connection was intended in connection with one kinema which had now given up this practice.

The CHAIRMAN interposed with a comment that, as in the case of the L.C.C., they must still persist that they can do what they like with regard to their business.

Sub-standard Competition

Mr. METCALFE said that the Manchester branch had asked for support in securing a clause in all contracts that no feature should be used for sub-standard films for ten years and no short for five years. Such support had been approved and it had been decided to press the K.R.S. on the point.

WEYBRIDGE REDECORATION

A complete scheme of redecoration has been carried out at the County, Weybridge, an attractive colour plan of green tints on a cream background with gold finish to relief mouldings has brought this County house into line with its more modern neighbours.

Maxwell Plan: Another Branch View

CO-OPERATIVE IDEA FINDS APPROVAL

DISCUSSING the report of the Interview Committee and the deputation to Mr. Maxwell, at the Leeds branch meeting, Mr. METCALFE said that with regard to two "A" films in one programme Mr. Maxwell denied ever making a promise on this point as reported.

Mr. Maxwell had inquired why the C.E.A. did not attempt to line up independent kinemas with a view to having some interest in production.

"As to finance, my version is that he did not agree to finance a scheme but to finance one film. Mr. Maxwell has since contradicted the committee's version and says he would finance one film," said Mr. METCALFE.

The CHAIRMAN said that now Mr. Maxwell had mentioned this matter other people might be interested. Taking the long view, something like this would have to come along. We knew the circuits commanded the first-run market, but the independents controlled the second run. We might have to look at that market as the only one left and use what ability we had to get the best out of it.

The difference between the first and second run so far as the public is concerned was a matter of time.

If the second-run market was organised they could stop two "A" films being shown together. They could arrive at a real estimate of value and remedy their position as showing as an "A" feature a film that had already been shown with another "A" feature at a first-run house. No one would question the policy of favourable buying, but it was a different question when they were buying favourably on the back of a second-run market which had to carry the bulk of revenue being earned by that film, and after somebody else had had the cream of the film.

Mr. PRENDERGAST showed an American Trade paper announcement indicating that takings were down in independent while distributors' earnings were up by millions of dollars. He hoped the Leeds branch would give its blessing to the contracts with Mr. Maxwell and view them with sympathy.

W. GREENWOOD thought that all possible encouragement should be given to explore the possibilities of this independent group. Anything that suggests co-operation is beneficial.

C. P. METCALFE: Within the association it is impossible because of conflicting bars, but groups outside the C.E.A. might do that. They must take groups which don't bar one another.

Overbuilding

The General Council had also approved the report of discussions between their president and the president of the K.R.S. with regard to joint action in the matter of redundancy. It had been agreed to advance these deliberations with all possible speed and a sub-committee, of which Mr. Prendergast was a member, had been appointed to assist the president and to go into all questions of importance, one at a time.

W. GREENWOOD: I have an idea in my mind that a certificate should be given by both bodies—the same as we have with the P.R.S.

Mr. METCALFE: That is a scheme suggested some time ago. The idea of the scheme suggested is that a licence should be applied for in respect of a site to a joint trade committee and if that licence was not secured there was no permission to build.

An Old Friend's Passing.

At the outset of the meeting the CHAIRMAN made sympathetic reference to the death of George W. Hindle, a journalist who had attended meetings regularly for years, and whom he described as one who could strike a happy note as to what should and should not be published from the mass of views and expressions uttered at meetings.

COUN. LEVY'S GIFT

Coun. Alfred Levy, of the Scala and Futurist Cinemas, Liverpool, is to present to the city a film of the Royal tour through Canada and the United States, and also the return journey of the King and Queen to Buckingham Palace.

Basil Sydney, Patricia Hilliard and Stewart Rome in the Savoy production SHADOWED EYES, for RKO-Radio release. Major Lloyd George and George Smith are co-producers

Losses Through Black-Out

APPROACH TO LOCAL AUTHORITY ON TIMES OF STARTING

AT the Leeds C.E.A. meeting, the secretary reported a reply from the Chief Constable of York to his letter of protest that the black-out in that city on July 13 had been fixed for 10 o'clock instead of a later hour as was the case at Doncaster, Harrogate, Leeds, etc.

The Chief Constable expressed his regret that the kinema proprietors of York should feel aggrieved and regard the black-out as a serious matter, as the hour would still be light as patrons left the kinema after being there a couple of hours and that little loss would be experienced. It had been found impossible to make any alteration, but he was sure that the co-operation of the kinema proprietors could be counted upon and that any difficulty was more imaginary than real.

A communication was received from Mr. Horsfall, G.-B. divisional superintendent, stating that their three kinemas in the York area had suffered a big loss in business on the night of the black-out and expressing the view that they should watch future events and persuade local authorities to have black-outs not before 11 o'clock in the future.

E. M. RUSH, the secretary, said with regard to distribution of films in case of war he had written to Lucas Hutchinson asking for information on the collection and return of films and transport arrangements should an emergency arise, and suggesting a joint meeting if necessary. That letter had been passed on to Bernard Schofield, acting secretary of the Yorkshire Emergency Committee, who said that a communication dealing with the matter in greater length would be received in due course.

CHARLES P. METCALFE thought they should communicate to the transport bodies; in an emergency all transport would be commandeered and would not be allowed to move unless fully loaded. That would not do for film transport as they had to go round on Wednesdays and Saturdays and collect from various places.

HARRY HOPKINS: Irrespective of what load they may have at the finish.

The secretary is to communicate with the transport bodies.

Television Costs Too High for Small Kinemas?

DEVON VIEWPOINTS ON MAJOR BELL'S SURVEY

Transport in Wartime

MAJOR A. O. ELLIS

R. V. CROW

TELEVISION was almost the sole topic for discussion at the monthly meeting of the Devon and Cornwall Branch at Torquay last week, Major A. O. Ellis presiding. A feature of the gathering was a report on the subject by the chairman's sound engineer, W. T. Hexter, who for years had made a special study of television. As he had been attending the Polytechnic lectures in London and inspecting the latest apparatus, his opinions were of the greatest interest to the branch members.

Leslie G. Hill, dealing with Major Bell's survey of television at the summer conference, said he did not agree altogether with the speaker's statement regarding cost.

He pointed to the cost of installation, plus the cost of service, plus the suggested cost of rediffusion, and said that while, perhaps, there were some kinemas in the country which would be able to spend this extra on rediffusion, the majority of small kinemas would find the sum exorbitant.

It was a matter that had to be carefully watched, but he did not think that television would appeal to them as independent exhibitors if they were going to be saddled by the expense outlined at the conference.

By the aid of oscilloscope and cathode ray tube Mr. Hexter gave a series of demonstrations of the methods of television and further illustrated his remarks by means of a blackboard and chalk.

Scophony, he said, was a mechanical optical system; an H.I. Hall and Connolly arc lamp, requiring a current of 120 amperes was employed, and screening was accomplished by a high-speed polygon. The small motor driving this was fed from a high-frequency generator, controlled by the impulses, revolved at 30,000 r.p.m., and ran on special hand-made ball bearings. Projection was from the rear, requiring a throw of 20 ft.

With regard to the other system used by Baird and E.M.I., which might be found more suitable from some exhibitors' point of view, the projection equipment was contained in a steel cabinet 6 ft. by 5 ft., 4 ft. in height and situate from 30 ft. to 50 ft. in front of the screen. This contained the cathode ray projection tube, lenses, amplifiers and control panel.

The installation needed special precaution to be taken so as to comply with the requirements of the Home Office and other authorities. In the Baird equipment each projector was of the twin type, every part in duplicate, change-over being instantaneous. A special silver screen was used, giving a wide angle reflection picture 15 ft. by 12 ft.

Mr. HEXTER described by means of a blackboard and chalk how a picture was built up in lines of light, and said the illusion of persistency of vision was the basis of the observation of phenomena with the cathode ray tube.

One member suggested that they would get television much sooner than some people thought.

Mr. HEXTER did not think so. Television, in his opinion, was a mere baby yet. In the next 12 months, however, there would probably be revolutionary changes. He agreed with Mr. FARRANT GILLEY (Paignton and Exeter), who estimated that the cost of a television set for a kinema was £1,500.

After Mr. Hexter had replied to several interesting questions from the vice-chairman (Leslie G. Hill (Truro)), F. E. Bowen (Paignton) and other members, a resolution recording the cordial thanks of the meeting was moved by the VICE-CHAIRMAN, seconded by FARRANT GILLEY, and supported by Mr. BOWEN.

A Service Query

Major ELLIS, in acknowledging the compliment on behalf of his sound engineer, said the most important thing to his mind apart from the first cost of the apparatus was the servicing of it. Apparently it would mean a great many visits of the expert to keep it in order, in which case he should always be on the spot to answer calls.

That might mean far greater cost for television than for keeping sound equipment in order. It seemed to him the best thing to do would be to settle what service they were to get before deciding on what set they would instal.

LESLIE G. HILL considered a modern set should go through 12 months without a great deal of servicing.

Mr. HEXTER said the idea of servicing was to keep things up to scratch and not to wait until something went wrong. Sound, for instance, was apt to deteriorate without people noticing it. They were so used to a gradual toning down that often they could not detect anything wrong, and the expert was not called in until it was too late.

He felt that a test should be made at least once a month for the present sound system. In his opinion it was essential, not so much to put right what was wrong as to keep the apparatus perfect. They were educating the public to expect the best. Employees would have a more delicate apparatus to handle in television because the eye would not tolerate faults as the ear might. Often they experienced frightful dislocation in sound, but anything wrong with the focussing of a picture would have to be remedied immediately.

The Guild

The SECRETARY read a letter from A. E. Battrick, hon. secretary, Devon and Cornwall Court of the Guild of British Kinema Projectionists and Technicians, Ltd., pointing out that this section had been in existence for six months and was holding monthly instructional classes for its members, with the object of assisting members to give picture and sound presentation most efficiently.

He asked if the members of the Devon and Cornwall branch of the C.E.A. would state their attitude towards the organisation and give an assurance that wherever possible they would encourage membership. He assured the C.E.A. that in giving encouragement they would be increasing the prestige of their theatre. The C.E.A.'s views would be read to his members at their next meeting.

Emergency Transport

The SECRETARY reported that he had received a letter from R. V. Crow, Technical Department of the C.E.A., which was in effect a reply to questions arising out of a communication from F.T.S. regarding the question of transport in the event of war.

It was then stated that the road transport service for kinemas in Devon and Cornwall was not very hopeful. No long-distance transport by road would be permitted except for military or national services; it was felt that the Devon and Cornwall area definitely came within the definition. It was further pointed out that the official attitude was that traffic over extended distances must be by rail, and that there would probably be delays in transit was considered to be one of the minor inconveniences of war.

Mr. CROW's reply to that was as follows:—

"The Ministry of Transport has organised the road transport industry (goods) for a defence emergency. Briefly, the scheme is that the country is divided into traffic areas, with districts and sub-districts.

"The district headquarters that come within your branch area are Exeter, Plymouth and Truro, each having its own sub-districts for the major towns. To each of these districts will be sent a district transport officer, and under him will work the sub-district managers, who will deal with the general operation of vehicles in his district.

"Vehicles and their operators will be dealt with in groups. The groups will be rationed, and arrangements made so that the consumption of fuel is kept down to the lowest possible amount. The above outline will give you some idea of the scheme that has been drawn up, and unless vehicles have joined the groups they will not be allowed to operate independently.

"As I see the situation at the moment, distribution of all essential commodities will be allowed by road from convenient rail heads. It is not likely that specialised vans will be allowed, but the utmost use will be made of the carrying capacity of each vehicle for every class of goods which it is fitted to carry.

"It is true that the Transporters' Association is trying to obtain greater powers than those laid down under the Ministry of Transport scheme, but it is hardly likely that they will succeed. The matter is receiving serious consideration, and when further information is available you will, of course, be advised."

The CHAIRMAN remarked that with regard to redundancy, the matter was being left to the chairmen of the two organisations (the C.E.A. and K.R.S.) to deal with, and he was hopeful of good results.

The next meeting will be in September.

PRINTED PAPERS FOR FUTURE CONFERENCES

Devon and Cornwall Recommendations

THE Vice-chairman of the Devon and Cornwall branch (LESLIE G. HILL), who attended the Summer Conference for the first time in consequence of the inability of Major A. O. Ellis to attend, gave his impressions of the event and suggested how some methods of procedure might be improved. He thought the Devon and Cornwall branch formed, in numbers at least, a stronger contingent than any other branch. The branch's sole lady representative (Mrs. H. B. Mather) not only added charm and grace to the company but also showed a keen sense of perception to most of the business functions.

On the social side he had heard on all sides that this year's conference excelled all previous experiences; from the beginning to the end the time had passed quickly, enjoyably, and profitably.

Papers for Consideration

Chief interest, naturally, centred around the various papers, and he, too, would voice the opinion that if it were not possible to have pre-Conference copies, then at least copies of papers should be available in printed form concurrently with their presentation, if only to obviate any such embarrassing questions as were put in reference to the technical training of operators' papers, which were due primarily to faulty memory. He quoted the paragraph dealing with papers at the Conference, which appeared in the KINE. WEEKLY of June 29, which said:—

"Many a paper carefully composed and brilliantly phrased carried in its complex sentences an idea which demanded comments, or contradiction, but because the mental processes of those who listened failed to comprehend readily the points at issue the moment passed and the opportunity was lost."

In other words, said Mr. Hill, "we listen and in dwelling on one particular point upon which, later, to raise a question, we fail to receive the following passages or, worse still, the following passages blunt the sharp meaning of those words that appeal to us. Perhaps, too, the agenda makers of the future will give more time to each paper, so that question time will not be curtailed."

Mr. Hill considered that all the papers, and the Conference itself, were given such wonderful publicity by the Trade Press that it was probable that the exhibitors who had read them were more fully conversant with the details than those who had heard them delivered.

Television Possibilities

Probably Major Bell's paper dealing with the next important step forward in entertainment aroused the greatest interest, but questions to its author dwelt on probabilities rather than on actualities. It was possible that the question touched exhibitors in the Devon and Cornwall area lightly just now, but it was one they should keep strongly in mind.

The Conference Hall

"With respect to the arrangements for the presentation of papers, if I may be allowed to criticise, I would say that the hall was entirely unsuitable; a constant clatter made speakers, at times, almost inaudible," said Mr. Hill.

Bank Holiday Opening for Danilo

The opening of the Danilo, Quinton, Birmingham, has now been fixed for August Bank Holiday. Built to the designs of the late Andrew Mather, F.R.I.B.A., this house has a seating capacity of 1,600, and the scheme provides a park capable of holding 500 cars.

There will be no special ceremony. A double-feature programme has been booked for the occasion, the principal items being "Charlie Chan in Honolulu" and the Jane Withers feature, "Always in Trouble."

President Given Pat on the Back

It was stated at the Devon and Cornwall C.E.A. meeting that the outstanding success of the Conference was the association's president, and no one coming into contact with Mr. Hinge could help but realise that he was doing his job in remarkably efficient manner.

BURNHAM CLOSURE

The Majestic, Burnham-on-Sea, has closed down. The house, which has been running for a good many years, belonged to W. Trueman Dicken, who also owns the Ritz, which he built in 1936.

SUBSCRIPTION RATE TO C.E.A.

Intermediate Grade Wanted

N. WALES DEBATE

GRADING of kinemas for subscription to the association was the subject of a lengthy discussion at the meeting of the North-Wales Section of the North-Western Branch C.E.A., held at Colwyn Bay. Reg. Halstead presided over a good attendance of members. The North-Western Branch was represented by its chairman, vice-chairman and secretary, W. J. Speakman, J. M. Cannon and G. Dudley West.

T. WILLIAMS (Queensferry) referred to the method of assessing kinemas for subscriptions on the money-earning capacity of the theatres. If the money-capacity of a hall for one performance was under £12 10s. the subscription was £2 2s., between £12 10s. and £25 it was £5 5s., and £25 to £150, £10 10s.

Contending this method of assessing subscriptions was unfair, Mr. Williams said he would like a recommendation to go forward for the basis to be amended so the subscriptions would be paid on the money actually taken at the theatres instead of on what they could take. A theatre in Blackpool would take more money than a similar hall in, say, Colwyn Bay. The gap between £25 and £150 for one grade in the present rules was too great, and he thought there should be an intermediate figure. They also had to bear in mind that the P.R.S. fee was paid on the basis of the C.E.A. grading.

"There are many halls in North Wales where they only get a full house on a Saturday night, when playing to capacity it might take £40, but the takings for the week might total only £100," said Mr. Williams.

It was pointed out by Mr. SPEAKMAN that the rules contained a provision that where a hall was not doing sufficient business to justify its inclusion in the appropriate grade, the subscription could be halved on the recommendation of the branch committee. Figures of the takings would have to be supplied to the branch secretary. A full year's subscription had to be paid, and if the application for a reduction was approved no subscription was claimed for the following year.

Several Cases Dealt With

"In my experience the branch has dealt with several applications for a reduction in the subscription for halls where takings had declined through such things as the lowering of prices and the demolition of property in the particular districts. The branch's recommendation in these cases has been accepted."

FRANK H. KENYON (Colwyn Bay) supported Mr. Williams' contention that the margin of £25 to £150 for the money-capacity for performance was too great. An intermediate figure of, say, £50 would reduce the gap.

E. H. JAMES (Llanrwst) suggested that the gradings should be on the basis of certified returns.

An alternative proposal put forward by Mr. WILLIAMS was that the basis of grading for a "B" hall should be altered to £12 10s. to £50 money-taking capacity for one performance and for an "A" hall £50 to £150.

FRANK KENYON: Instead of having the jump from five guineas to a ten guineas subscription would it not be possible to have an intermediate grade £25 to £50 money capacity, at a subscription of £7 10s.?

G. DUDLEY WEST thought that difficulty would be experienced in getting members to send in their returns, and therefore the recommendation for the grading on the basis of certified returns would stand little chance of acceptance.

Effect on Funds?

J. M. CANNON pointed out that the association as an organisation depended upon its subscriptions. Any alteration of the rule, he thought, could only be done by an extraordinary general meeting of members, on the recommendation of the Rules Committee.

If an intermediate grade was introduced it might result in a substantial drop in the total amount of subscriptions and have a far-reaching effect on the funds of headquarters and of the branches.

On his proposition it was decided to submit a recommendation to the North-Western branch to bring forward to the General Council that when the C.E.A. Rules Committee next meet they should consider the request made by the North Wales section of the branch that an intermediate grade be formed for halls between £25 and £50 money capacity for one performance.

Next Meeting at Rhyl

It was decided to hold the next meeting—the annual meeting—on September 20. The invitation of Llew. Edwards to make Rhyl the venue was accepted.

Immediately after the meeting Mr. [illegible] Mrs. Frank H. Kenyon entertained members to tea.

In the morning Paramount Film Service, whose Liverpool manager is Harry Nisbet, held a special Trade show of "This Man in Paris" at the Princess, Colwyn Bay, and afterwards entertained members to lunch at the Central Hotel.

Kinema Will Give Air Raid Warning

An electric air raid siren has been fixed on the top of the Regal, Rhyl (North Wales), which is owned by Rhyl Restaurants, Ltd.

NO HALF PRICES FOR MILITIA

Sussex C.E.A. Resolution Reflects Branch Views

"WHY SHOULD TRADE ALONE MAKE CONCESSIONS?"

SUSSEX exhibitors have decided not to entertain the suggestion that men in uniform should be admitted to kinemas at half price. Their view is that the calling up of the Militiamen will mean a considerable loss to many kinemas—particularly in view of the possibility of special kinemas being established at the military camps—and they do not think it is fair for the industry to be called upon to make this concession unless all other trades and industries fall equally into line.

The matter was discussed at the July meeting of the Sussex branch of the C.E.A. under the chairmanship of Dan Benjamin.

"We as exhibitors stand solidly behind all efforts that are being made to bring about national security," said Mr. BENJAMIN. "But why should we alone of all the trades and industries be called upon to allow uniformed men into our halls at half price? In the past we have made innumerable sacrifices, and we cannot make any more until the other trades—the publican, the tobacconist, the confectioner, and all the others—are prepared to do the same."

C. A. MAGUIRE said that the Military Training Bill would make it very difficult for some kinemas to replace young employees, and other speakers pointed out that it was an anomalous position that, while other trades were paid for all they did, the kinemas were expected to give everything free.

B. L. HARPER: Why don't the Government, for instance, ask printers to print leaflets for nothing?

A member: We have been giving away our shows for years!

At the outset of the meeting the members gave a most enthusiastic welcome to Reginald Briggs (Lewes), the branch treasurer, who is now well on the road to recovery after his recent serious illness.

Apologies for non-attendance were received from P. G. Lundy, S. H. Parsons, Louis Benjamin, and C. C. Wherley.

Brighton Charity Ball

In association with the kine-variety gala at the Gaumont State Theatre, Kilburn, in aid of the C.T.B.F., it was decided to hold a big charity ball the same night in Brighton.

Dan Benjamin, Harry Jacobs and R. H. Ainsworth were appointed a special subcommittee to make preliminary arrangements for the ball, which, it was decided, is to be at the Regent Dance Hall.

Further donations from Sussex exhibitors to "Glebelands" were announced amounting to £25 4s.

V.-P. Decision Deferred

The meeting decided to defer consideration of supporting any particular candidate for the C.E.A. vice-presidency. A letter was received from the Birmingham and Midland branch recommending the candidature of S. K. Lewis, but it was decided to see if there were any further nominations before coming to a final decision.

The success of the recent summer outing to Littlehampton was reported upon, and the accounts presented by the secretary (A. Daniels) approved.

Training for Operators

A communication from the General Secretary on the question of technical courses for young operators brought forward a suggestion from Gilbert Dicker that it might be a good thing if local authorities took up the scheme through their night schools.

Another member having expressed the view that operators could gain more real experience in the operating-box than at school, A. DANIELS said:

"If they want to qualify as good operators these technical courses are most valuable. There is undoubtedly a shortage of good operators."

After further discussion it was decided to recommend members to support a scheme for local technical instruction, if one is adopted, by filling vacancies from pupils receiving their tuition locally.

K.R.S. and Overbuilding

Reporting upon the proceedings of the General Council, RANDOLPH E. RICHARDS (delegate) referred to the possibility of the K.R.S. supporting the C.E.A. in their campaign against overbuilding.

"If many more kinemas go up we shall all be in the bankruptcy court," declared Mr. Richards.

The meeting cordially welcomed the co-operation of the K.R.S. in meeting what was considered one of the most vital—if not the most vital—problem at present facing exhibitors.

In memory of William Friese-Greene, founder of the Industry, it was suggested by DAN BENJAMIN that a plaque should be placed at a convenient point in Wardour Street.

Mr. Benjamin reminded the members that exhibitors, as well as everyone else in the Industry, owed their livelihood to the invention of William Friese-Greene, and he thought that there should be some permanent record of his genius.

In view of the holidays it was decided to follow the usual practice of not holding a branch meeting in August.

DAN BENJAMIN

PENNY A WEEK FOR GLEBELANDS

Extension of Scheme Urged

AT the Sussex branch meeting, DAN BENJAMIN expressed surprise and disappointment that the accounts of the Benevolent Fund showed that, from the 1d. a week box collection scheme for kinema employees inaugurated by the Sussex branch, only £1,781 was collected last year. The expenses of the collection amounted to £502, leaving a balance of £1,279 for "Glebelands."

Mr. Benjamin mentioned that the scheme was successfully tried out in Sussex, and he felt that, if only the whole of the kinema employees throughout the country joined in, there would be a regular income for the institution of something like £20,000 a year.

He mentioned that he would shortly be seeing R. C. Bromhead, and the members decided to leave in Mr. Benjamin's hands the question of devising means of bringing the scheme more effectively into operation.

WHAT THEY WANT TO KNOW

DEVON

Who Will Pay Staffs During Service?

DURING the Devon and Cornwall C.E.A. branch meeting, the SECRETARY read a letter from the general secretary (W. R. Fuller) enclosing a communication from T. O'Brien with reference to the military training of kinema employees. Mr. O'Brien asked that proprietors should keep jobs open and suggested they should consider paying men wages during camp training.

The CHAIRMAN remarked that the first question was covered by Act of Parliament, but as to the second, that was a very vital matter. He did not think that the Association should be asked to recommend the paying of wages for four or five weeks during camp training. That was asking too much.

The general opinion was that the special matter not covered by the Act should be left to the General Council to deal with.

LEEDS

Will Public Attend Camp Kinemas?

CONTROL OF RELEASES

C. P. METCALFE, at the Leeds C.E.A. meeting said that there was a proposal that camps should be equipped with kinemas, and that those attending the camps should be admitted to the kinemas at low prices.

Requests of this kind had been made to individuals, and Mr. Bernstein had given notice of motion for the next meeting that all requests in respect of propaganda, charity purposes, A.R.P. arrangements, use for war service, reduced prices to members of H.M. forces, should be made to the association direct, and considered and recommended, but that the final right to approve or reject rests with the proprietors of kinemas. In this district, Harrogate and Ripon were affected, and he knew that reduced prices were being asked for.

He thought that instead of national money being spent in equipping kinemas where there would be difficulty in getting films, other than old ones, 'bus services should be subsidised between camps and towns, where men could take advantage of any services they wanted, including kinemas.

HARRY HOPKINS: That is what Mr. Maxwell would call "passing the buck." He added that a Portsmouth member of the association told him how concerned they were, because naval men so often at current releases said "Oh, we've seen this."

Newsreel Release Days

Mr. METCALFE said that the Newsreel Association had asked the General Council's opinion about changing dates of newsreels from Mondays and Thursday to Tuesdays and Fridays. It was never really discussed, but was unanimously turned down. In his opinion they should have known more about it. Because a practice had grown with a business, it did not follow that other suggestions should not be considered.

The CHAIRMAN remarked that if there was not general agreement about a matter like this there would be chaos.

Mr. RHODES (Harrogate) said they had been looking forward to militiamen being the solution of their difficulties, but instead they were going to have their own kinemas. He would like to put their views forward in the form of a resolution.

Mr. MASTERMAN: We cannot stop this. All we can try to do is to restrict current releases.

Mr. SHAYLOR: In Pudsey they are building a substantial barracks with a ball-room. The possibility is that this will be turned into a kinema.

The CHAIRMAN: A certain amount of control can come from ourselves in the way of barring clauses.

Mr. PRODGERS: Does not a question of buying power arise?

The CHAIRMAN: That might be so in relation to smaller towns in close proximity.

Mr. PRODGERS: There is the important question as to whether the general public could be admitted.

The practice of allowing civilians to visit camp kinemas if in the company of a soldier was also mentioned.

Another point mentioned was that in so many instances militiamen would be receiving their wages as well as the service pay, and would quite often have at least as much spending money as hitherto, if not more.

Finally, it was agreed that the matter should be raised by Mr. Prendergast in connection with the President's Committee operating with the K.R.S., with particular references to the availability of current releases to camp kinemas.

WILTS CAMP CINEMA

Work is to start on a kinema at the R.A.F. Camp, Yatesbury, Wilts. The house, which will have a seating capacity of between 400 and 500, is to be built of timber and wallboarded with brick footing and concrete floor; it is expected to be ready in the course of a few weeks. The proprietors are C. B. Productions, Ltd., of Guildford.

Control of Edinburgh Sunday Concerts

MAGISTRATES' HELP TO BE SOUGHT

EDINBURGH members met last week for further consideration of the proposed restriction of Sunday concerts to three per house per annum. A difficulty was presented by Gaumont-British, the directors of which would not agree unless there was 100 per cent. agreement among members. Only one or two small houses stand in the way of complete agreement, and the branch will approach the magistrates informally and ask for their assistance in the matter. A. S. Albin presided.

GRAHAM SALMON, the secretary, said consideration of Sunday concerts had been remitted from last meeting. One or two of the kinemas had not stated whether they would agree to the restriction proposed of three concerts per house per annum, and they had been endeavouring to get in touch with them.

Mr. LUNN, of the King's and Broadway, said Mr. Salmon had replied that he had discussed the matter with his co-directors, and while they could afford the loss at the King's, and had reluctantly agreed, the position was entirely different at the Broadway.

But he was hopeful that certain circumstances before next winter would enable them to fall into line as regards the Broadway also.

There had been no reply from the New Coliseum, and the chairman and he had called, but found the house shut.

Mr. BROADHURST, of the Rio and Tollcross, said they had never run any Sunday concerts themselves, but let their hall to the Labour Party for concerts or for meetings of any sort, according as they decided themselves. That was as far as they had been interested in it.

W. S. ALBIN said sometimes Labour meetings resolved themselves into concerts.

Attitude of G.-B. Directors

Mr. SALMON asked Ritson Bennell whether the two to three per cent. short of 100 per cent. agreement would meet the desires of Gaumont-British.

Mr. BENNELL said the only condition on which his directors would agree was 100 per cent. agreement on the matter. That was their decision after he had urged the desirability of this reform.

He had had on his desk for a month an application by a promoter of Sunday concerts in Edinburgh, and the matter had been left in abeyance. He was now informed that this promoter wanted to know whether they had come to a decision, because if he could not get the G.-B. house he knew of another kinema which was perfectly willing to sign an agreement. That was the difficulty.

The CHAIRMAN said it was highly desirable that they should have 100 per cent. agreement.

Mr. BENNELL added that there was a certain amount of money for them in these concerts, though not much, but if the concerts were turned down and the promoter got another kinema his directors would naturally want an explanation.

J. S. DUNBAR said he knew of a promoter who was waiting on their decision and who was going to book up the kinemas, three by three, for 20 or 25 Sundays.

Mr. BENNELL said that would spread the business round. His feeling was that there were members who would not abide by their decision, and would give in to any promoter who would pay them for 20 or 25 concerts. Would they be able to get 100 per cent. agreement on film shows assuming concerts were left in abeyance? If they could do that that would be half-way to attaining their object.

Mr. SALMON said it was rather difficult to say. They might get 99 per cent., but there was almost certain to be at least one who would not agree.

Film Shows for Charity

Mr. BENNELL said they had never made any money out of Sunday film shows, but they had made a little, though not much, out of concerts, and he took it other people were in the same position.

Film shows, though they were anxious to do something for the charities, were definitely a liability from every point of view to them. But concerts were rather different. There was a definite revenue there.

He would be inclined to say that they might be prepared to accept 98 or 99 per cent. for film shows, but not for concerts, though he thought there would be little

Continued on page 13

Arthur Lucan and Denis Wyndham in OLD MOTHER RILEY, M.P., which Butchers will Trade show at the Cambridge Theatre on August 15

CAPAD Presents

YOUNG MAN'S FANCY

From a Story by ROBERT S

with

GRIFFITH
ANNA

SEYMOUR HICKS • B

Directed by ROBERT STEVENSON • Pro

PROVINCIAL TRADE SHOWS:

BIRMINGHAM, Paramount.	Tuesday,	August 1st, 10.30 a.m.
CARDIFF, Empire.	Wednesday,	August 2nd, 11 a.m.
GLASGOW, Picture House.	Friday,	August 4th, 10.45 a.m.
NEWCASTLE-ON-TYNE, Queens Hall.	Wednesday,	August 9th, 10.45 a.m.

TRADE SHOW—LONDON:
CAMBRIDGE THEATRE
TUESDAY, AUGUST 1st
8.30 p.m.

CAPAD Presents

YOUNG MAN'S FANCY

From a Story by ROBERT STEVENSON

with

GRIFFITH JONES
ANNA LEE

SEYMOUR HICKS • BILLY BENNETT

Directed by ROBERT STEVENSON Produced by MICHAEL BALCON

SHOWS:

August 1st, 10.30 a.m.
y, August 2nd, 11 a.m.
August 4th, 10.45 a.m.
y, August 9th, 10.45 a.m.

TRADE … OW—LONDON:
CAMBRI… GE THEATRE
TUESDA… AUGUST 1st
8.30 p.m.

PROVINCIAL TRADE SHOWS:

NOTTINGHAM, Ritz,	Friday,	August 11th, 10.45 a.m
LEEDS, Scala.	Tuesday,	August 15th, 11 a.m.
SHEFFIELD, Regent Cinema,	Tuesday,	August 15th, 11 a.m.
MANCHESTER, Gaumont.	Tuesday,	August 15th, 10.45 a.m
LIVERPOOL, Trocadero.	Wednesday,	August 16th, 10.45 a.m

"CHEER, BOYS, CHEER"

Scenes from the new A.T.P. film CHEER, BOYS, CHEER, starring Nova Pilbeam and Edmund Gwenn, with Moore Marriott, Graham Moffatt, C.V. France, Jimmy O'Dea and Peter Coke heading the supporting cast. This Michael Balcon production which was directed by Walter Forde, will be presented to the Trade by A.B.F.D. on Monday, July 31, at 8.30 p.m., at the Cambridge Theatre

ON THE S.O. FRONTS

ANOTHER STOKE NEWINGTON APPEAL

AMBASSADOR TO TRY AGAIN

A 26-YEAR-OLD restriction on Sunday opening was again the subject of an application made yesterday in respect of the Ambassador, Stoke Newington Road, N.15.

Earlesmere Cinemas, Ltd., proprietors of the Ambassador, 117-119, Stoke Newington Road, applied for a new Sunday kinematograph and musical entertainment licence in respect of the premises.

Since the kinema was erected in 1913 repeated applications have been made to the licensing authority for permission to open on Sundays, thus removing a condition made when the kinematograph licence was granted that there should be no Sunday opening. Repeated appeals to the L.C.C. for the removal of the restriction have been consistently opposed by the officers and members of an adjoining place of worship.

The opponents have always based their opposition on the grounds that there is no change in the circumstances surrounding the application to justify the Council in adopting a different attitude to which it has adopted since 1913.

Godalming Wins with Big Majority

Godalming and Farncombe local electors have voted in favour of Sunday opening. The result was: For Sunday opening, 2,478; against Sunday opening, 1,121; majority, 1,357.

In charge of the campaign for Sunday opening was S. J. Channing, organiser of many hard-fought contests in all parts of the country, and he told the KINE. that over 50 per cent. of the electorate polled.

Smethwick's Kinemas May Open in Winter

The Smethwick Watch Committee has again approved of the opening of certain local kinemas on Sundays from September to the end of May.

It will recommend the Town Council to grant permission for the Rink and the Electric, Cape Hill, on the G.-B. circuit; the Windsor, Empire, and Princess Hall kinemas on the Hewitson circuit, and the Beacon Cinema, Smethwick, to hold Sunday evening performances from September 3 next to May 26, 1940.

CHESTER EXHIBITORS DISCUSS PUBLICITY

Limitations of Posters Approved

Subjects of particular concern to Chester exhibitors were discussed at a meeting held at the Regal, Chester, last week, and which was attended by J. M. Cannon (divisional superintendent G.-B.), W. Eastaway Smith (area administrator, Odeon), P. Inkester (area supervisor, A.B.C.), C. W. Fennell (Tatler, Chester), W. J. Speakman (chairman, North Western branch, C.E.A.), and G. Dudley West (secretary, North Western branch, C.E.A.).

Discussion took place on the suggestion that exhibitors should limit their posters on the hoardings to five 16-sheets for each kinema in the city. This met with approval, and will probably be further considered by the exhibitors concerned.

Correspondence was submitted on the new draft by-laws of the Chester Corporation, which contain certain provisions in respect of poster advertisements. It was left to J. M. Cannon to inspect the final draft of the proposed by-laws, and to proceed with objections, in collaboration with Norman Hart, the C.E.A. solicitor.

Mention was made of the proposed new kinema for Christledon, Chester. The Watch Committee, it was stated, had no authority to grant the licence before the building was completed, and it was believed that the promoters had dropped the project. Also discussed at this meeting was the request of the military authorities concerning admission prices and camp kinemas.

GRAND NATIONAL'S TOPICAL OFFERING

"One Third of a Nation"

One of the next pictures to be Trade shown by Grand National Pictures will be "One Third of a Nation." Based on a very successful New York stage play this presents Sylvia Sidney and Leif Erikson in the leading rôles, and it was directed by Dudley Murphy.

Like a large proportion of the bigger pictures to-day, "One Third of a Nation" takes its theme from current news, and tells a dramatic story of the life of the New York tenement dweller.

Sylvia Sidney has another of the parts in which she always excels—the rôle of a small-time tenement girl who dreams of something beyond the narrow borders of the walls which her family call home. With her is Leif Erikson, one of the finest players connected with New York's theatrical world.

WEST END RUN FOR "SPIES OF THE AIR"

The British National film, "Spies of the Air," which opened at the Plaza, W.1, on Friday as the chief attraction, deals with the leakage of secrets from a hidden aerodrome where a new and yet faster 'plane is being prepared for the Air Ministry.

Barry K. Barnes and Roger Livesey star with Joan Marion and Basil Radford in support. David Macdonald directed.

Mr. & Mrs. James Durbin meet Diana Wynyard ON THE NIGHT OF THE FIRE set at Denham, which is being made by G. & S. Film for General Film Distributors' release

NAMES *in the* NEWS

L. STREVENS' DUAL DUTIES : COUNTY'S NEW RELIEF MANAGER : A. SYDNEY CELEBRATES ANNIVERSARY

Leonard S. Strevens, manager of the Forum, Bath, for the past eighteen months, has been promoted to the joint managerships of the Forum, Devonport, and of the Electric Theatre, Devonport. He left Bath last week to take up his new duties.

The Forum, Devonport, is a new kinema and Mr. Strevens will have the responsibility of arranging the opening programme on Bank Holiday, August 7. It has a seating capacity of 2,700. The Devonport Electric Theatre accommodates 2,300.

As a parting gift Mr. Strevens received a brief case from the members of the Forum Dance Band. He has been succeeded at Bath by Archie Woodward, of Port Talbot.

Daniel O'Connor has been appointed assistant manager of the Capitol, Edge Hill, Liverpool, of which theatre W. J. Speakman is general manager. He succeeds J. Neville Willis. Mr. O'Connor recently returned to this country after serving with the C.P.R. in Canada.

C. Baxter is now in charge of the Regal, Windsor, and he came to this Union-A.B.C. house from Basingstoke, where he was attached to Union kinemas there, in addition to doing relief duties in the Home Counties. Before his transfer to Basingstoke Mr. Baxter was attached to the Regal, Kingston-on-Thames.

Relieving During Holidays

E. Russell Baughen has joined County Cinemas, Ltd., as holiday relief manager and will relieve resident managers at Weybridge, Chichester, Farncombe, Godalming and Camberley this summer.

Before joining County Mr. Baughen was with Bernstein Cinemas and for five years managed many of the circuit's key houses, being well known in most parts of the country. With some 32 years in the theatrical business, starting in 1906 and graduating to managerial positions at London theatres before turning his activities to kinematograph matters, Mr. Baughen is a showman of the old school.

Arthur Sydney, manager of the Liverpool branch of Associated British, last week entertained his staff to tea, to celebrate the tenth anniversary of his appointment as manager of the branch. Four of the members of his staff have been with him during the whole of the time.

ARTHUR SYDNEY

Mr. Sydney started in the kinema Trade 26 years ago, when he became general manager for the Cinema Feature Film Co., in Mount Pleasant, Liverpool. For two years in succession (1937 and 1938) he won the silver rose bowl presented annually by the Liverpool sub-committee of the C.T.B.F. for the best average Trade show collections. His son, Ronald Sydney, is on the sale staff of the Liverpool branch of British Lion.

Pilot Press, Ltd., publishers of the popular "Cinegrams," inform the KINE. that **H. L. Bohm** has resigned from the organisation. His position of managing editor has been filled by the appointment of **Ronald H. Laverton.**

D. W. Rattee Addresses Rotarians

D. W. Rattee, of the Ritz, Nottingham, was seen in a new rôle last week as guest of honour at the Nottingham Rotary Club luncheon at the Mikado Café, Nottingham. Mr. Rattee addressed the members on the kinema manager's job and kept them highly entertained with incidents from his life in the kinema. His most hair-raising experience, he said, was when two people in the audience took prussic acid.

G. Finlay has been appointed manager of the Cinema, Nottingham. He comes from the College Picture House, Manchester, and has managed the Alexandra, Stockport; Embassy, Bolton; News Theatre, Bristol; News Theatre, Manchester; and the Hippodrome, Hulme, Manchester.

George Allerton, manager of the Odeon, Chester, to-day (July 27) transfers to the Odeon, Torquay. Mr. Allerton was formerly at the Odeon, Wrexham, and the Hippodrome, Wrexham.

G. H. E. Selway has been appointed area administrator for Odeon Theatres, in the West of England in succession to J. W. Davies. Mr. Selway comes to the West country from Bradford, Yorkshire.

L. C. Green has been transferred from the Regal, Southampton, where he has been house manager, to take up a similar position at the Playhouse, Guildford, under Henry Mills, the general manager. A comparative newcomer to the Trade, Mr. Green has been at Southampton for 18 months, and at Guildford he takes the place of Pat Walshaw, who has been appointed manager of the Astoria, Folkestone.

Consolidated Film Profits

Republic President's Optimistic Outlook

Consolidated Film Industries, Inc., and its subsidiaries report consolidated net earnings for the six months ended June 30, 1939, of $356,117 after deducting depreciation and normal taxes, but before provision for Federal surtax on undistributed profits equivalent to 89 cents per share on the 400,000 shares of $2 preferred stock outstanding. This compares with a net profit of $317,442, or 79 cents per share on the same number of preferred shares for the corresponding period in 1938.

With respect to the company's investment in Republic Pictures Corporation of Delaware, one of the major independent producers, Herbert J. Yates, the president, stated: "The management feels that the prestige of Republic pictures with the public, theatre owners and the Industry in general, both in this country and abroad, has been further enhanced during the first half of 1939 and with the elaborate programme now scheduled for the 1939-40 season.

ANGLO-AMERICA'S SHORTS SALES MANAGER

B. SELIGMAN TAKES OVER NEW POST

Gerald Freeman, managing director of Anglo-American, announces the appointment of **Beresford Seligman** as shorts sales manager.

Mr. Seligman, who has been associated with the Trade for 20 years, commencing with F.B.O. in 1919, has recently been general manager of Technique Distributors.

BERNARD CRESSWELL IMPROVING

Progress Following Operation

The numerous friends of Bernard Cresswell, Midland manager for M-G-M, will welcome the news that he is "mending nicely" following his rather serious operation. One of the oldest members of the renting Trade in the Midlands so far as service goes, Mr. Cresswell is, of course, well known for his untiring efforts on behalf of the Birmingham and Midland Trade Benevolent Fund, of which he has been chairman since its inception.

SHARE MARKET

Prices at a Standstill

Another period of almost complete stagnation developed in the kinema share market. Even the possibility of better co-operation between the Trade and the City envisaged by the Cinematograph Films Council to the Board of Trade in its report for the year to March 31 last failed to help.

The only favourable movements of note were a rise of 7½d., to 3s. 9d., by Union Cinemas First Preference, and of 3d., to 19s. 3d., by Moss Empires Ordinary.

A.P.P.H., on the other hand, were 3d. down at 12s. 6d., P.C.T. Cumulative "B" Preference a like amount at 20s. 3d., and Union Cinemas Subsidiary Properties 6 per cent. Preference were also 3d. lower at 11s. 6d.

Gaumont-British 4½ per cent. Debentures declined £1, to £72, while Stoll Theatre Corporation at 1s. 9d., and A.B.P.C. 6 per cent. Preference at 18s. 6d., were each 1½d. easier.

	Last week.	This week.	Movement.
African Theatres Ord.	33/-	33/-	—
Assoc. Brit.Pic.Corp.5/-ord.	12/3	12/3	—
" 6% Pref.	18/7½	18/6	— -/1½
" 5% Dbs.	£96½	£96½	—
A.P.P.H. Ord.	12/9	12/6	— -/3
Assoc. Talk. Pic. Ord. 5/-	-/1¼	-/2½	+ -/1
Baird Tele.20% Pref.Ord.2/6	-/10	-/10½	+ -/0½
" Defd. Ord. 2/6	1/1½	1/1½	—
Brit. & Dom. Films £1	-/9	-/9	—
Brit. Lion Pref. Ord.	2/0	2/0	—
Capital & Prov. News 5/-	2/9	2/9	—
Gains. Pic. Ord. 10/-	2/1½	2/1½	—
Gaumont-British Ord. 10/-	2/9	2/9	—
" "A" Ord.	1/3	1/3	—
" 5½% 1st Pref.	10/4½	10/4½	—
" 4½% New Debs.	£73	£72	— £1
General The. Pref.	7/1½	7/1½	—
" 6½% 1st Mort Deb	£82	£82	—
London Pavilion £1 Ord.	9/6	9/6	—
" 6% £1 Pref.	16/3	16/3	—
Lon. and District	-/4½	-/4½	—
Mde. Tussaud New 1/- Def.	1/7½	1/7½	—
Mde. Tussaud £1 Prefd. Ord	15/-	15/-	—
Moss Empires £1 Ord.	19/-	19/3	+ -/3
" £1 Cum. Pref.	14/6	14/6	—
Odeon 5/- Ord.	6/-	6/-	—
" 6% Pref.	13/-	13/-	—
Odeon 5% Debs.	£75	£75	—
P.C.T. Ord. 10/-	21/3	21/3	—
" 7½% Ptg. Pf. Ord.	19/-	19/-	—
" Cum. "A" Pref. £1	23/1½	23/1½	—
" Cum. "B" Pref. £1	20/6	20/3	— -/3
" Const. 7% Pref.	21/-	21/-	—
Scophony 5/- Ord.	3/1½	3/1½	—
Sound City (Films) 5/- Ord.	-/7½	-/7½	—
" 6% Pref.	2/6	2/6	—
Stoll Th. Corp.	1/10½	1/9	— -/1½
Twentieth Cent. 5/- Ord.	-/3	-/3	—
" 6% Pref.	-/9	-/9	—
Union Cinemas Ord.	-/7½	-/7½	—
" 1st Pref.	3/1½	3/9	+ -/7½
" 2nd Pref.	1/3	1/3	—
UnionCine.Sub.Props.6%Pf.	11/9	11/6	— -/3
" 4/- Ord.	3/9	3/9	—

£1 shares unless otherwise stated. * Nominal.

New Companies Registered

H. R. Shilling and Co., Ltd.—Registered July 22. Capital, £1,000. Kinema and theatre general providers, projection specialists, dealers in confectionery and tobaccos, furnishers, hardware merchants, heating and ventilating specialists, printers, publishers, entertainers, entertainment agents, electrical suppliers, etc. Directors: Harold R. Shilling, Arthur G. Argent, Mrs. Madeline J. L. Shilling and Valentine Fairbank. Registered office: 56, Ludgate Hill, E.C.4.

Southside Amusements (Hammersmith), Ltd.—Registered July 17. Capital, £1,200. Entertainment caterers, proprietors of or agents for theatres, kinemas, etc. Life directors: Alan P. Aldridge and William A. R. D. Souter. Registered office: 11a, Queen Caroline Street, Hammersmith, W.6.

Dublin and Provincial Kinemas, Ltd.—Registered in Dublin July 13. Capital, £5,000. To acquire the kinema business now carried on by Simon Eppel and Mendal Weiner at the Palace Cinema, Pearse Street, Dublin, and the Garden Vale Cinema, Athlone. Directors: Simon Eppel, Mrs. Fanny Eppel, Mrs. Bertha Weiner and Mendal Weiner.

Jane Carr, Ltd.—Registered July 17. Capital, £100. To produce in the name and person and on behalf of Jane Carr, films, plays, etc. Directors: Dorothy H. Bickley (professionally known as Jane Carr), Derek Fitzgerald and Arthur M. Weber Brown. Solicitor: Blacket Gill, 1, Staple Inn, W.C.1.

Allwin Cinemas, Ltd.—Registered July 17. Capital, £1,000. To construct and carry on kinemas, etc. Directors are not named. Secretary: Wm. A. Wallace, 68, Argyle Street, Birkenhead.

Cinema Electric Commodities, Ltd.—Registered July 19. Capital, £10,000. Manufacturers and dealers in electrical and mechanical apparatus, kinematograph lanterns, etc. Directors: Vernon Blanchard and Laurence J. Oderbolz. Solicitors and registered office: Daybells, 6, Serjeant's Inn, Fleet Street, E.C.4.

Montague Lyons Productions, Ltd.—Registered July 19. Capital, £1,200. Proprietors, producers and managers of plays, kinematograph performances, etc. Directors: Montague L. Lyons, Walter Paskin, Reginald L. Kemp and Fdk. A. Prior. Secretary: Frank S. Bentley, 87, Regent Street, W.1.

Evans Electroselenium, Ltd.—Registered July 20. Capital, £2,000. Manufacturers of and dealers in selenium photo elements and rectifier plates and kinematograph apparatus, etc. Solicitors: Biddle and Co., 22, Aldermanbury, E.C.2.

Rens Cinemas, Ltd.—Registered July 21. Capital, £7,500. Proprietors and managers of kinemas, etc. Permanent governing directors: Norman H. Chapman and Wm. Hutson. Solicitor: F. A. Waller, Newcastle-on-Tyne. Registered office: 2, Prudhoe Street, Newcastle-on-Tyne, 1.

Risborough Cinema, Ltd.—Registered July 22. Capital, £5,000. Proprietors of kinemas, etc. Solicitor: F. J. Hall, Mount House, Mount Street, Hythe, Kent.

Deebury, Ltd.—Registered July 22. Capital, £100. Producers of films, etc. Directors: Anthony Havelock-Allen, Babette V. Havelock-Allen and Stanley Gorrie.

"GOOD GIRLS GO TO PARIS"

Melvyn Douglas and Joan Blondell are co-starred in what is understood to be Columbia's biggest picture of the season, GOOD GIRLS GO TO PARIS, a Trade show of which will be held at the Cambridge, on Friday, July 28, at 8.30 p.m. Directed by Alexander Hall (who made "I am the Law"), it is described as the pioneer of a new cycle with a human and humorous story. In support of the two stars there is a powerful cast headed by Walter Connolly.

Sonja Henie in SECOND FIDDLE (20th-Fox) reviewed in this issue

NEW 1,350 SEATER TO SERVE SHEFFIELD SUBURB

The Rex, Intake, Makes Its Debut

THE new Rex Cinema at Intake, Sheffield, on the city outskirt, was informally opened on Saturday night for a private preview, and it was opened for public entertainment on Monday night.

About 250 people were present on Saturday, and the directors, and the manager, Tom R. Hurst, welcomed the guests.

The kinema, designed by Hadfield and Cawkwell, architects, Sheffield, seats 1,350 people, and was built for a new company, Rex Cinema (Sheffield), Ltd. T. W. Ward is the chairman, and co-directors are J. Pickles, T. Pickles, and A. Turner.

Mr. Hurst, in his speech, spoke in terms of appreciation on the kinema's appointments, and introduced the directors, on whose behalf J. Pickles presented J. D. Maidment, of Hadfield and Cawkwell, with a gold cigarette case as a memento of the work he had personally done in designing a place of entertainment, which, without ostentation, incorporated all the best in kinema refinements and design.

Mr. Maidment spoke appreciatively of the assistance rendered throughout by Mr. Hurst and the directors. The film, "Men With Wings" was shown.

The kinema has every modern facility for comfort, and the projection room is equipped with the latest apparatus, installed by J. Brockliss, Ltd., Leeds, and RCA sound system.

J. Turner, from the Coliseum, Sheffield, has been appointed chief operator.

MORE BUILDING IN BIRMINGHAM

Gaiety Scheduled for Autumn Opening

Of the kinemas now in course of construction in Birmingham and the surrounding districts the first to be completed will, it is expected, be the new Gaiety Picture House, Coleshill Street, Birmingham. This, of course, is being erected on the site of the well-known Gaiety Theatre, which became a kinema on the A.B.C. circuit, and was closed following the explosion there in September, 1936.

The new Gaiety, which has a seating capacity of 1,500, is expected to be completed by the early autumn.

So, too, is the Castle Cinema, Castle Bromwich, which has been designed by E. S. Roberts, L.R.I.B.A., the well-known Birmingham kinema architect. Mr. Roberts is also the architect for the new Clifton Cinema, at Coton End, Warwick, in connection with which excellent progress is being made.

N. IRELAND NEWS

Charity Premiere for "Jamaica Inn"

"Jamaica Inn," with Charles Laughton and Maureen O'Hara, is to have its Northern Ireland première at the Ritz, Belfast, on Friday, October 13, at the now famous Press Charity Gala Midnight Matinee.

Already there is a great demand for seats. The patrons' list is headed by His Grace the Governor of Northern Ireland and the Duchess of Abercorn, the Prime Minister of Northern Ireland and Lady Craigavon, the Lord Mayor of Belfast and the Lady Mayoress (Sir Crawford and Lady M'Cullagh), members of the Northern Ireland Cabinet, the Marquis and Machioness of Londonderry, the Earl and Countess of Antrim, the Marquis and Marchioness of Ely, Lord and Lady Ampthill, and many other people notable in Ireland. Nearly all the patrons have already signified their intention of being present.

Troxy's Ally

Arrangements have now been completed whereby the Troxy, Belfast, will also take over control of the Duncairn Cinema, Duncairn Gardens, Belfast.

Off to America

John Gaston, owner of the Curzon Cinema, Belfast, who is to introduce ice skating to Northern Ireland in the near future, is leaving for a trip to the World's Fair at New York.

Court Ruling on Tivoli, Aberdeen, Sale Clause

NO RESTRICTION ON USE

Rival Houses Question Validity

THE proprietors of the Tivoli Theatre, Aberdeen, were successful in a special case, decided by the Second Division of the Court of Session, Edinburgh, which related to the validity and effect of a clause in the terms of sale, declaring that the buildings should not be used in all time coming for theatrical purposes.

The Division held that there was no effective restriction expressed on the use which the owners of the Tivoli are entitled to make of the theatre.

The theatre had been carried on for a number of years by the Robert Arthur Theatres Co., Ltd., as His Majesty's Theatre. But in 1906 a new theatre with that name was opened in Rosemount Viaduct, about half a mile from the Tivoli, and the old buildings in 1910 were sold to Tivoli (Aberdeen), Ltd., the disposition containing a declaration that the subjects should not be used in all time coming for the performance of pantomime, melodrama or comic opera.

The Robert Arthur Theatres Co. sold His Majesty's Theatre in 1933 to James F. Donald (Aberdeen Cinemas), Ltd., who carried on business in it, presenting stage plays, variety performances and kinema performances.

Questions had now arisen between the owners of the two buildings. The proprietors of the Tivoli contended that there was no effective restriction on the use of the subjects, and the proprietors of His Majesty's Theatre contended that there was.

The Lord Justice-Clerk (Lord Aitchison), who gave the leading opinion, asked what was the patrimonial interest here alleged? It would appear, he said, ultimately to be a commercial interest in the owners of His Majesty's Theatre to avoid the competition of the owners of the Tivoli in the running of their business as theatre proprietors. Consequently, it was suggested, that the absence of competition would enhance to the owners of His Majesty's Theatre the value and price of their property in the business, if the building should ever come to be sold as a theatre.

Was that a proper and sufficient patrimonial interest such as the law would regard as adequate to justify a restriction upon the use of the subjects? Although that question was devoid of direct authority his Lordship thought on principle that it should be answered in the negative.

Lord Wark and Lord Jamieson concurred.

OKAY FOR SIGNS

Manchester Corporation Highways Committee has approved an application for the erection of illuminated fascia signs at the Roy Cinema, Openshaw.

Neville E. Neville who as producer, has just completed his first film AN ENGLISHMAN'S HOME (G.F.D.) at Denham

At Twickenham on THE STARS LOOK DOWN set the Grafton Production for Grand National release. Left to right: I. Goldsmith, producer; Michael Redgrave, Carol Reed, director; Margaret Lockwood, Jeffrey Bernerd, Grand National joint-managing director and Emlyn Williams

THE WEEK IN SCOTLAND

Manager's Submarine Signal Device: Business Improves: Another New Project

W. V. GILLGAN, manager of the Scala, Clydebank, is in the news as the inventor of a signal device for submarines. The device, which, it is claimed, will establish immediate two-way communication between escort or salvage vessels and the submarine, is at present under consideration by the Admiralty. Details of the invention are at present a closely guarded secret.

"I have offered my invention gratuitously to the Admiralty. I hope that in the interests of humanity it will be freely available to all nations," states Mr. Gillgan.

Five full British patents and a Belgian one have already been granted to Mr. Gillgan for various inventions. He is working on further inventions, some of national importance, to be developed when time permits.

Holiday Business

Whilst business in Glasgow has been at a low ebb owing to the annual holidays, the reports from the West Coast holiday resorts are very much to the contrary. The weather for the holiday-makers has not been conducive to outdoor entertainment, and reports are more or less unanimous that business in the various kinemas has been the best for some considerable time.

Another Renfrewshire Kinema

Renfrewshire Dean of Guild Court have passed plans for a new kinema at Thornlibank.

Scottish Film for the Fair

A Glasgow producer, Stanley Russell, has been honoured by the Travel and Industrial Development Association of Great Britain, who have requested his permission to screen "The Story of Culross" in the British Pavilion at the World's Fair.

Tommie Reekie Back

After an absence of two and a half weeks Tommie Reekie returned to his desk at Messrs. Green's on Friday last feeling much better in health but still troubled by the condition of his eyes. At the moment he is undergoing treatment, and we are sure all KINE. readers will join with us in wishing for a speedy cure.

Gracie's Latest Trade Show

Twentieth Century-Fox's Trade show of Gracie's latest, "Shipyard Sally," in Glasgow, last Friday attracted a record attendance of exhibitors from all over Scotland, and it must indeed have been gratifying to Sutton Dawes who came up specially with the picture.

After the screening Mr. Dawes entertained a number of the exhibitors in the Central Hotel, Glasgow. Among those present were J. R. Poole, Edinburgh; Mr. Carlow, Kirkcaldy; Mr. Craig, Cupar, Fife; Harry Winocour, Glasgow; J. Matthews, Greenock, Dumbarton and Carlisle; Mr. Train, of Larkhall; Messrs. Scott and Paulo, Haddington; J. Gilmour, Maybole; R. Friedman, Greenock, and W. Bryson, of A. B. King circuit.

Royal Film's Record Run

The newsreel account of the Royal tour in Canada and the United States concluded a seven weeks' run at the Monseigneur News Theatre, Edinburgh, on Saturday. The run constitutes a record for any film in Edinburgh. The reel ran for an hour.

CHANGE OF OWNER AT TORQUAY

A.B.C. Give Up Lease of Burlington

A.B.C. have disposed of the Burlington, Torquay, to F. Okin, of London. This theatre is one of the oldest in the town and is being completely redecorated and renovated.

W. E. TUCKER

It is being managed by W. E. Tucker, who has resigned from A.B.C. after being with them for two years. Previous to that he was a journalist for ten years and ran the kinema page of the *Torbay Herald* for several years. He has earned a reputation for publicity and his ability for cartoon work has proved invaluable in this connection.

SWISS DISTRIBUTION QUOTA

Protection of Independent Renting Enterprises

Authorised by the Federal Government to regulate the import of foreign films, the Swiss Department of the Interior has issued a decree providing for an "individual distribution quota" under which the annual number of fictional films rented by each distributor is to be restricted to 20 per cent. of the total number of such subjects released by the respective distributors during the four years 1935-1938. (In other words, each distribution enterprise will be permitted to rent only 80 per cent. per annum of its average output of fictional films, based on the last four years.)

The remaining 20 per cent. thus gained are to be assigned to a special "distress fund" administered by the Swiss Film Chamber. The granting of distribution permits exceeding the above quota is to be subjected to certain conditions, particularly the permanent issuing of Swiss newsreels.

The decree intends to protect the domestic distributors (30) against the local branches of foreign companies (8), whose share of the total number of films released in Switzerland amounted to 46.5 per cent. during the last quarter of 1938 and as much as 57.5 per cent. in the first quarter of the current year.

A.B.C.'s Wythenshawe Plans Approved

Arrangements for the erection of a kinema by Associated British Cinemas, Ltd., at the junction of Hollyhedge Road and Brownley Road, Wythenshawe, have been approved by the Wythenshawe Estate Special Committee of the Manchester City Council.

Showing Next Week in London

Astoria. — "Invitation to Happiness" (Paramount) and "The Kid from Texas" (M-G-M).

Carlton.—"Man About Town" and "Silver on the Sage" (Paramount).

Curzon.—"Un de la Legion" (United Curzon Corp.).

Davis, Croydon.—"The Dawn Patrol" (Warner) and "Breaking the Ice" (RKO-Radio).

Dominion.—"East Side of Heaven" (G.F.D.) and "The Hound of the Baskervilles" (20th-Fox).

Empire.—"Lucky Night" (M-G-M).

Gaumont.—"The Four Just Men" and "The Rudd Family Goes To Town" (A.B.F.D.).

London Pavilion. — "The Rebel Son" (U.A.) and "My Son is a Criminal" (Columbia).

Marble Arch Pavilion. — "The Four Feathers" (U.A.).

Metropole.—"The Gorilla" (20th-Fox) and "The Kid from Texas" (M-G-M).

New Gallery.—"A Girl Must Live" and "Mr. Moto on Danger Island" (20th-Fox).

New Victoria.—"East Side of Heaven" (G.F.D.) and "The Hound of the Baskervilles" (20th-Fox).

Odeon.—"The Spy in Black" (Columbia).

Paramount. — "Under-Cover Doctor" (Paramount) and "Home on the Prairie" (British Lion).

Paris. — "Hostages" (United Curzon Corp.).

Plaza.—"The Saint in London" (RKO-Radio).

Regal.—"Confessions of a Nazi Spy" (First National).

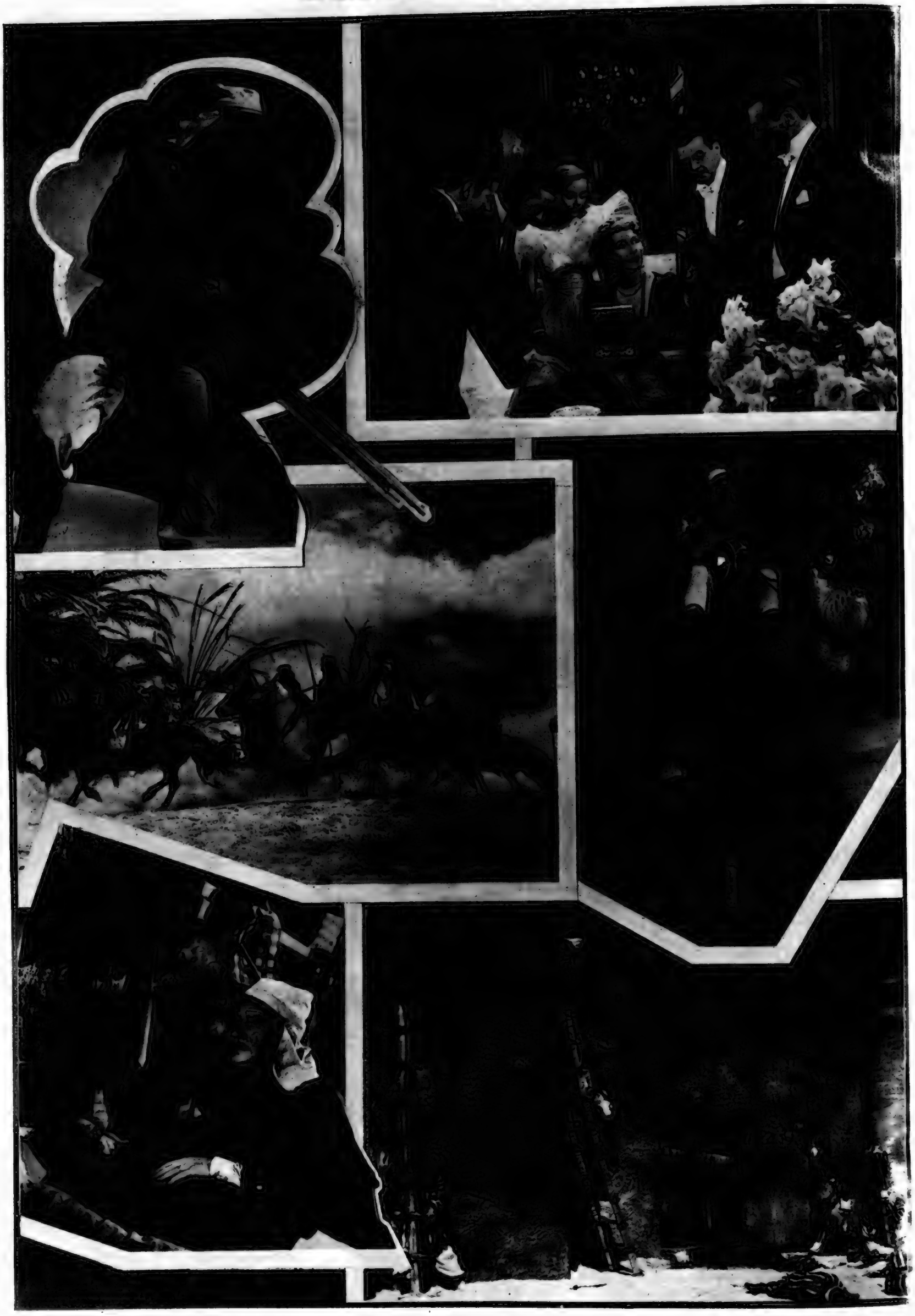
Ritz.—"Good-bye, Mr. Chips" (M-G-M).

Stoll.—"I Was a Spy" (G.F.D.) and "Three Loves Has Nancy" (M-G-M).

Tivoli.—"Captain Fury" (U.A.) and "Orphan of the Ring" (Warner).

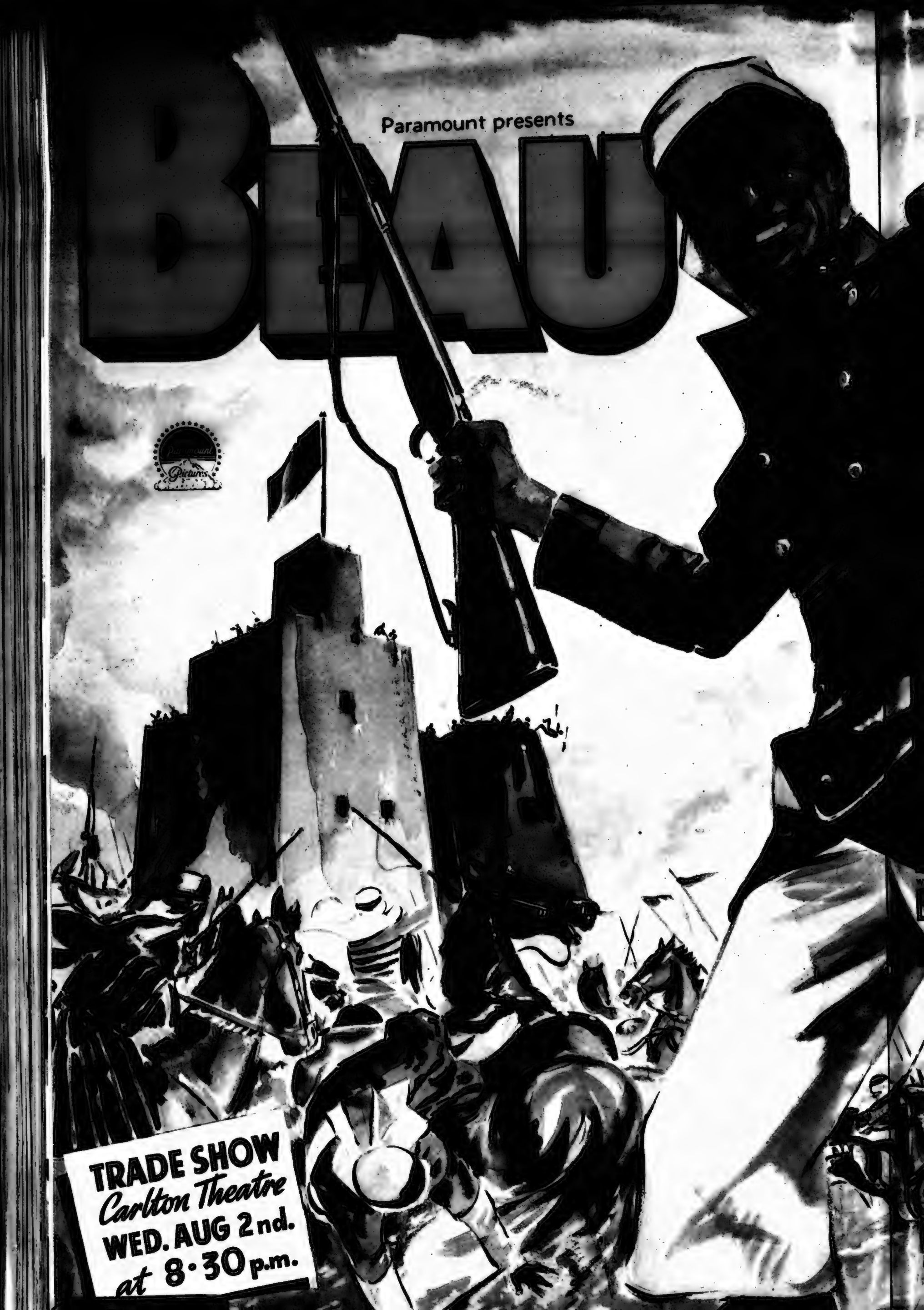
Warner.—"Confessions of a Nazi Spy" (First National).

"BEAU GESTE"



One of the most important subjects figuring in Paramount's current Trade show presentations is BEAU GESTE, in which Gary Cooper, Ray Milland and Robert Preston are featured with an outstanding cast that includes Brian Donlevy, J. Carroll Naish, Susan Hayward, Albert Dekker, Broderick Crawford, Charles Barton and James Stephenson. BEAU GESTE will commence a London run at the Plaza Theatre following the world premiere on Friday, August 4. The Trade show will take place at the Carlton Theatre on Wednesday, August 2, at 8.30 p.m.

MR.
EXHIBITOR
The PICTURE
YOU DEMAND


Paramount presents
BEAU
Paramount Pictures
TRADE SHOW
Carlton Theatre
WED. AUG 2nd.
at 8·30 p.m.

GESTE

Y COOPER

AND · ROBERT PRESTON

WITH

SUSAN HAYWARD · J. CARROL NAISH

BRIAN
DONALD O'CONNOR
MES STEPHENSON · PRODUCED & DIRECTED BY WILLIAM A. WELLMAN

Screen play by Robert *rson · Based on the novel by Percival Christopher Wren*

MYSTERY... COURAGE... LOVE... CRIFICE *and* ADVENTURE *in the* LEGION !

MARCH FORWARD with Paramount!

1939-40 IS OUR YEAR
...and YOUR YEAR!

N.A.T.K.E. CONFERENCE Continued

RESOLUTION ON 48-HOUR WEEK

Abolition of "Spread Over" System

should press the Management Committee to carry out the local proposals.

A 48-hour Week

It was proposed by a Carlisle delegate that "a maximum of 48 hours per week for all full-time employees in the kinema Industry" be adopted, "and that the system of 'spread-over' hours be abolished." The resolution was carried unanimously.

Employment of Union Members

It was moved that the Management Committee should press for the recognition of the "closed shop" principle by the leading circuits and that the principle should shortly be accepted by members of the C.E.A.

The view was expressed that the only solution of the non-union problem was the growth of the missionary spirit among members. They should make up their minds that if workers in their Industry would not come into the Union they should not be allowed to take their jobs.

From Leeds it was argued that all trade unions were now concentrating on the "closed shop" principle. It was up to members to ostracise non-union workers. They should be absolutely unanimous on that point. It would be easy to get agreements if they were 100 per cent. strong.

Mr. O'Brien said that the motion (which should be combined with one from Aberdare stressing the point that no non-unionist should benefit in any way by any agreement signed by the association and the C.E.A.) would not be opposed by the Management Committee, but he desired to point out various difficulties in its execution. No conference could possibly oppose such a resolution, but he wanted to impress on members that the Management Committee should have scope to interpret the resolution in a broad spirit.

The principle of non-members benefitting from union agreements must be condemned. The real form of "closed shop" was seen in the film studios which was brought about by the members themselves. He would far rather have a 100 per cent. membership than rely on any clauses in an agreement with employers.

It was only two years that they had got down to brass tacks with the kinema employers. But to ask them to adopt the principle of the "closed shop" with all the operations that would involve would have to be left to the discretion of the executive. They were prepared to carry out the mandates of the Conference, but they must be left freedom in the way it was carried out.

It was just as well for the employers to be informed that they could not have the cake and the penny. If they refused to agree to enforce unionism in the kinemas they must allow the union complete freedom to organise its own methods of overcoming that obstacle. They did not want employers to make members for their union. Their membership was built up on 25 years' hard work, of which they were now getting legitimate results; it was not gained by the patronage of employers.

The resolution was carried unanimously.

Film Duty Decision Criticised

During the second reading of the Finance Bill in the House of Lords on Tuesday, the original decision (now reversed) to impose films tax was criticised. Lord Strabolgi, for instance, described it as a disastrous blunder.

Karen Verne, who appears in TEN DAYS IN PARIS, Irving Asher's Denham production for Columbia release

LABOUR FORESEES BIG TELEVISION ADVANCES

Operators Advised to Take Keen Interest

THE official business of the Conference, which was opened by the president, Robert Finnigan, on Monday, was preceded by an address by Arthur Greenwood, M.P. He referred to the work done by the Labour Party in safeguarding the interests of kinema employees during the passage of the Films Bill in 1937.

R. WILLIS (London Trades Council), addressing the Conference, said that Mr. O'Brien, the general secretary of the N.A.T.K.E., had done a great work in negotiating agreements on behalf of their members throughout the country.

The President

In his presidential address Mr. FINNIGAN said that they felt proud satisfaction at the long list of agreements negotiated during the year on behalf of the workers.

In the film studios a 100 per cent. membership had been maintained by the efforts of the union, whether the employers liked it or not. This was a form of the closed shop. It must be extended to the kinemas.

Would kinema owners distribute dividends to persons who were not shareholders? Why then, was the N.A.T.K.E. expected to agree to advantages being distributed to persons who were not members. The principle was one of elementary obligation.

On the kinema side alone there were 19 areas where negotiations required to be completed. Nearly 20,000 projectionists and other employees were involved in this programme.

Touching on the development of television, projectionists were advised to take a keen interest in the new medium and lose no opportunity to make themselves conversant with the mechanical side of television.

"Studio Workers Must Unite Under One Banner"

CLASH WITH E.T.U. SUPPORTERS

A RESOLUTION was moved to "instruct the Management Committee to commence negotiations with the C.E.A. to abolish grading of kinemas so far as it affects wages and existing conditions."

A speaker said that when they got down to "C" houses they often found the workers absolutely exhausted and existing on the dregs of the agreement. The tone of the resolution was conciliatory, but a very important point was raised. Failing a voluntary agreement on the part of the C.E.A., he was afraid they would have to revert to putting pressure on the pay-box.

It was suggested that the question of grading should be fought out town by town, as living conditions often differed greatly between one area and another.

A member said that exhibitors in "B" and "C" halls were often making as much profit as exhibitors in "AA" and "A" halls. Wages should not depend on grading, but on the cost of living in the particular district. The resolution was carried.

Uniformity of Conditions

By this resolution the Management Committee was instructed to take steps to set up a National Negotiating Committee to meet the employers on a national basis through the machinery of the National Joint Appeal Board or other approved method with a view to securing uniform conditions of employment for all workers throughout the Industry. This was also carried unanimously.

Film Studios

The question was asked as to what agreement existed with Warner Bros. studio. It was stated that when negotiations were on the point of being settled a hitch occurred. More than half the workers there were N.A.T.K.E. members, and the utmost was being done to organise the rest.

Mr. O'Brien said that the make-up artists were not involved in any studio agreements made by the N.A.T.K.E. They were negotiating for an agreement for *all* studio workers; but the make-up artists were a small branch on its own, strong enough to make its own terms with employers.

In answer to the inquiry as to what was being done to bring about "unity under one banner" in the film studios, Mr. O'Brien said that they were concerned exclusively with the interests of the N.A.T.K.E., and not with E.T.U. members in the studios. Their association represented 90 per cent. of the artisan labour in all film studios. They meant by the united front that the minority must be governed by the majority, however the former happened to squeal.

Unity could be achieved by the 10 per cent. fusing with the majority, and not by units in the 90 per cent. allowing themselves to be swayed by the minority. He condemned all attempts to undermine the policy of the N.A.T.K.E. by allowing the sabotage tactics of the E.T.U. to influence their work.

Disintegration and division in their ranks meant one thing only—the triumph of the bosses. He would resist every attempt to divide them by the surreptitious methods of the E.T.U. or any other body.

The feud between the E.T.U. and the N.A.T.K.E. led to a heated debate—conducted mostly by the general secretary, who violently assailed any effort to disrupt the Association by members who supported the E.T.U.

FINANCE THE PRIME PROBLEM

Film Council's Verdict on British Production

CO-OPERATIVE BOOKING REVIEWED

Continued from page 5

could serve no useful purpose. Any British film can secure exhibitors' quota, and it will then be shown to a greater or lesser degree in the kinemas in this country according to its intrinsic merits. We have borne in mind this material fact, and also the further fact that the admission of a film to renters' quota under the proviso to Section 26 (3) is often desired in order to meet quota obligation in respect of imports of foreign films.

Propaganda Films

Some of the films submitted to us have been avowedly intended for propaganda. While these film may have been admirable for their particular purposes, we doubt whether a film which is intended mainly for propaganda purposes can often be said to have "special value for purposes of entertainment." Whilst we shall continue to undertake the task of viewing films of this character, which are submitted to us, we maintain that Parliament, in enacting the words "*special* value for purposes of entertainment," intended that such films should possess some unusual intrinsic quality.

A Footage Problem

The problem of the proviso which lays down that at least half the British footage acquired by a renter shall be represented by actual footage is the subject of a recommendation for amending legislation.

The proviso, it is pointed out, is rendered necessary because, under the provisions of the Act, films complying with certain cost tests may count two or three times for renters' quota whilst still counting only once for exhibitors' quota. It is thus intended to safeguard the exhibitor against a shortage in his supply of British films.

It is thought by the Board of Trade (and we share this view) that this proviso, as it is now worded, bears somewhat hardly upon the renter who has exceeded the footage which he is compelled to acquire in order to meet his quota obligations.

For instance, it is possible that a renter who has met his quota obligations may then decide to produce a treble quota film. If he does this, however, and desires to register the film for treble quota he may, in order to meet the terms of the proviso, be compelled to acquire also one and perhaps two additional single quota pictures.

In these circumstances we have advised the Board of Trade that in our view the first opportunity should be taken to introduce amending legislation which would have the effect that the proviso would be applicable to the footage of film required to meet the relevant quota obligations and not to the footage of film in fact acquired.

A House of Lords amendment to the Act requiring the Films Council "to make recommendations for the establishment of an apprenticeship scheme on the technical side of film production is reported on at length.

Co-operative Booking

Efforts made during the past 12 years by exhibitors to combine for the purposes of co-operative booking are referred to in a lengthy section of the report in which the problem is examined, and in which the K.R.S. attitude is explained.

The report says:—

"We found the discussion of this subject one of considerable difficulty and our attention was naturally drawn to the tenor of the report of a Departmental Committee appointed by the Lord Chancellor and the President of the Board of Trade to consider the question of restraint of trade.

In particular, paragraph 70 of that report, while admitting that restrictions properly applied to certain traders (*e.g.*, common carriers, public utility undertakings and innkeepers), goes on to say that "we do not think that any strong argument can be built upon these cases in favour of applying corresponding restrictions, either to all traders offering goods for sale to wholesalers or retailers, or to all traders who own trade marks, patents, copyrights, etc.; for in the main these traders have no real monopoly but compete with traders selling other brands and with traders selling unbranded goods. Moreover, any withholding of supplies affects distributors and not necessarily the public."

The Council were equally divided on the issue as to whether action should or should not be taken to facilitate co-operative booking and we informed the Board of Trade to that effect.

Among other problems considered the problem of short films and the fact that manufacturers are divided into two groups (one of whom a case test is an anathema, the other welcoming it) is examined, with a recommendation that a larger measure of agreement between them is necessary before effective action can be taken.

The steady decline in revenue from the source tending to cause the more expensive short film to disappear is noted.

The problem of the educational film is surveyed, and the possibility of the disposal of film units which it would be impossible to reassemble is spoken of with regret. It is recognised, however, that the problem is one for education authorities, and might be solved by the granting of a subsidy.

Inadequate Evidence

In the section of the report headed "Conclusions," the handicap of inadequate evidence is mentioned.

"The absence of detailed statistics from the Industry is not only a lacuna in our equipment, but prevents the Industry as a whole from knowing where it stands. Certain figures are available to us and to the general public from the Board of Trade; and with regard to film production we have the figures of the Import Duties Act Inquiry undertaken by the Board of Trade in 1937.

"There is a total lack, however, of figures to show the fluctuations in the receipts of kinemas, of the payments made by exhibitors to renters, and by renters to producers; and we are considering whether it would be possible to secure additional statistics. To this end we have made certain tentative enquiries, appointing a Committee of Statistics, which, owing to inherent difficulties in this problem, has not yet been able to offer the Council authoritative advice. The committee is now proceeding with its examination of the question in the hope of obtaining the voluntary assistance of all sections of the Industry in collecting this most vital information.

Outrunning Financial Prudence

In its closing paragraphs the parlous state of the Industry is reviewed, the recognition being made that the Industry during the past year has had to adjust itself to a new Act of Parliament, when it was still suffering, if also in a measure recovering, from the financial vicissitudes of 1937.

On the one hand, methods of production in the Industry had outrun the dictates of financial prudence. On the other, the deterioration of the political situation in Europe has made the financing of production more difficult.

In addition to a drop in value of film production from £5,700,000 to £4,500,000, production is intermittent and a great deal of available studio space idle for many months in the year. Unemployment is acute, and is reflected in actual privation.

Act Not Responsible

In many quarters the Act of 1938 is held responsible for these conditions; this criticism reflects a widespread confusion of thought, the Council opines. The principal difficulties are the direct result of the rapid rise and subsequent decline in British production which took place before the Act was placed on the Statute Book. The collapse was primarily due to the withdrawal of financial support from the Industry, a result of serious losses sustained during the boom period.

"The Tide Has Turned"

In spite of this the Council believes the tide has turned and bases that belief on the fact that the past year has witnessed the production of British films of the highest quality.

Inter-sectional Co-operation

"We think, however, that this opportunity should be taken to emphasise that the progress of the film Industry—like that of other industries—must lie in its own hands; that it is no solution of the various difficulties which must arise in this Industry, as in others, from time to time, to rely mainly on the State to meet them. We feel that the chief need of the Industry is increased co-operation between its various sections, and greater self-reliance.

We think that, as a matter of organisation, one of the most important features of the situation is the lack of a strong and comprehensive body representing producers.

Reading Kinemas in Court Action

MR. JUSTICE MORTON, in the Chancery Division on Tuesday, had before him a motion by the Granby Cinema (Reading), Ltd., and Hamen Sado, on behalf of himself and shareholders of the company, against Leonard Edwin Agar, John Ray, Christopher Bysouth, and the Hermitage Cinema, Ltd.

Mr. Sado asked the Court to make an order restraining the defendants acting upon a purported agreement dated March 30, 1939, relating to the booking and hiring of films at the Granby.

The Court was also asked to restrain defendants from acting upon a resolution appointing Mr. Bysouth a director and chairman of the company.

Lionel Cohen, K.C., for the plaintiffs, said Mr. Sado held 1,683 shares and was a director, chairman and joint managing director of the plaintiff company. He was also the booking agent. The resolutions, said counsel, were passed with the object of deposing him from his positions.

F. R. Evershed, K.C., for defendants, said Sado was the booking agent for the Granby, but on account of the indifferent quality of the films he was asked to give information as to his bookings, but declined to do so. Later the resolution was passed deposing him from the positions of chairman and booking agent, and Mr. Bysouth was appointed chairman.

Mr. Justice Morton said, in view of all the circumstances, he did not propose to make an order on any of contentions raised on the motion.

That being so, the costs of the motion would be costs in the action.

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Boys' Reformatory .. .. (Pathe)—American.	62 min. (A)	Frankie Darro, Grant Withers.	Familiar but actionful story of life in American reformatory, presenting Frankie Darro as model youth who brings modern Fagin to book.	Safe supporting feature for masses, but not for youngsters.
*Confidential Lady .. .. (First National)—British.	74 min. (U)	Ben Lyon, ... Jane Baxter.	Story of jilted woman who turns gold-digger and finds romance with tough reporter. Quite well acted but over-dialogued.	Fair general booking with quota ticket. Harmless for juveniles.
*Down Our Alley .. .. (British Screen Service)—British.	55 min. (U)	Hughie Green and His Gang.	Hughie Green leads his gang to success in big-time cabaret in a cut-to-pattern story that effectively exploits talent of the juvenile artistes.	Aimed at the masses and should hit the target as well as carrying juvenile appeal.
Drame de Shanghai, Le .. (Unity Films)—French.	100 min. (A)	Louis Jouvet, .. Christine Mardayne, Raymond Roulean.	Tense drama of love and intrigue in Shanghai during a Civil War and the threat of Japanese invasion.	Excellent specialised hall booking. Not for juveniles.
Girl from Nowhere, The .. (Pathe)—American.	59 min. (A)	Anne Nagel, .. Warren Hull.	Story of the blackmailing of a young girl, fiancée of a hospital surgeon, whose mother was a convict. Fair dramatic development.	Fair popular hall booking. Not for juveniles.
Hostages .. .. .. (Curzon United)—French.	95 min. (A)	Annie Verney, .. Saturnin Fabre, Larquey, Charpin.	Brilliantly directed and acted comedy-drama dealing with the people of a small French town at the opening of the Great War. Incisive characterisation.	Excellent specialised hall booking. Of little interest for juveniles.
Racketeers of the Range .. (RKO-Radio)—American.	60 min. (U)	George O'Brien, .. Marjorie Reynolds.	O'Brien saves his fellow ranchers and an heiress from unscrupulous meat-packing combine in fast-moving Western. Well up to standard.	Good of its type for the masses and juveniles.
Second Fiddle .. .. (20th Century-Fox)—American.	86 min. (U)	Sonja Henie, .. Tyrone Power.	Slight back-stage Hollywood romance excellently put over with songs, satire and skating.	Very good musical romance booking. O.K. for juveniles.
6,000 Enemies .. .. (M-G-M)—American.	56 min. (A)	Walter Pidgeon, Rita Johnson.	Showmanlike prison melodrama effectively exploiting theme of District Attorney caged among thousands of prisoners he has sent to penitentiary.	Meaty entertainment for majority of audiences, except juveniles.
Stronger Than Desire .. (M-G-M)—American.	77 min. (A)	Virginia Bruce, .. Walter Pidgeon, Ann Dvorak.	Marital melodrama of popular fictional type. Though basically artificial, story is put over tellingly through polished production and acting.	Sound entertainment for majority of halls: good appeal to women patrons. Not for juveniles.
Where's that Fire? .. .. (20th Century-Fox)—American	73 min. (U)	Will Hay, .. Moore Marriott, Graham Moffatt.	Will Hay as fire chief creates mirth-provoking havoc. Slapstick stunts excellently staged.	Very good popular hall farce. Fine for juveniles.
Wolf Call .. .. .. (Pathe)—American.	61 min. (U)	Movita, .. John Carroll.	Slight open-air melodrama dealing with defeat of company out to get hold of valuable radium process. Adequate production.	Fair industrial hall booking. Suitable for juveniles.

* A British picture.

REVIEWS FOR SHOWMEN

Where's That Fire?

20th Century-Fox. British (U). Directed by Marcel Varnel. Featuring Will Hay, Graham Moffatt and Moore Marriott. 6,644 feet. Release date not fixed.

REAL hearty slapstick this, and it should have them rolling in the aisles with laughter at all popular halls. While it relies mainly on three key sequences there is some really funny detail work and bright dialogues and repartee. The fireman angle is well exploited, and Will Hay is in his element as the chief of an antediluvian village fire brigade.

Story.—Captain Viking, head of a village fire brigade, and his two assistants, fail to get to a big fire in their horse-drawn engine before it is extinguished. While they are away the local town hall is burnt down, and the Mayor decides to sack them. However, they are given one more chance and sent to London to look at modern fire appliances. On their return they transform the station with makeshift devices.

Meanwhile, Viking has invented a new fire-fighting liquid which comes from the hose like soap lather. He hopes to demonstrate it to fire chiefs. One of his assistants to help him fires a petrol station, but Viking is unable to use his invention owing to a hole in the hose pipe. Once again they are sacked, but recalled when the Mayor's house catches on fire. They go to get the engine, but find it has been stolen. They trace the engine with the help of their horse, Percy, and are finally able to overcome the crooks with the patent fire-fighting substance.

Acting.—Will Hay is in very good form as Viking, and is ably supported by Moore Marriott and Graham Moffatt. An amusing cameo of a comic schoolboy comes from Charles Hawtry.

Production.—The big laugh starts when Viking decides to instal a pole in the station like the one he had seen in London, down which the men slide into action. He gets it wedged across the street, and causes a traffic stoppage, and an incredible amount of damage to cars, windows, and pedestrians. It is a hilarious sequence.

The petrol store blaze also lends itself to wild slapstick fooling, whilst, finally, the capture of the crooks in the Tower of London is extremely well staged, with much use made of the foamy lather which envelops friend and foe alike. The gags are well timed, and there is little hold up in the gaiety of the proceedings as a whole.

Points of Appeal.—Star and his stooges in hilarious fire-fighting farce.

6,000 Enemies

M-G-M. American (A). Directed by George B. Seitz. Featuring Walter Pidgeon, Rita Johnson and Paul Kelly. 5,134 feet. Release not fixed.

THIS fast-moving prison melodrama is short on top names for the marquee, but little else. Story of crime-crusading district attorney who is rail-roaded into penitentiary, to which he himself has sent thousands, packs a punch in spectacular action, embracing murder, prison riot and break, and prize fight, but fast pace is not allowed to sacrifice strong dramatic issues or characterisation. Meaty entertainment for the majority of audiences.

Story.—Steve Donegan, a fearless prosecutor who has made thousands of enemies in his implacable war against crime, is " rail-roaded " to the penitentiary by Joe Silenus, the head of the racketeers whose power he is trying to break. Men he has sent to prison seek revenge and attempts are made on his life. Donegan is befriended by the prison doctor, who persuades him to meet " Socks " Martin, leader of the convicts, in the boxing ring, where his courageous display wins the respect of his enemies in the prison.

In the meanwhile his young brother has been investigating the activities of Silenus and has discovered how Anne Barry, another prisoner, has been framed like Donegan. He is on his way to the prison when he is shot. On the same night a gaol-break is attempted by Martin and other Silenus men. Donegan is instrumental in foiling the would-be escapers, vindicates himself and the girl, and, reinstated as district attorney, sends Silenus to the chair.

Acting.—Walter Pidgeon, in a forceful and convincing portrayal as Donegan, performs a star job that should earn him a lot of friends among the fans. Rita Johnson makes an interesting character of the girl victim. Paul Kelly carries conviction as the doctor, and Nat Pendleton is excellent in a straight rôle as " Socks " Martin.

Production.—Here is a really showmanlike piece of work. Powerful basic dramatic idea of ex-district attorney caged among 6,000 desperate men seeking revenge is quickly and surely established and provides exactly the right background and atmosphere for strong action values. Despite brisk tempo consequently, well-developed narrative retains its grip right to the spectacularly put over prison-break climax.

Points of Appeal.—Dramatic strength, action content, good trouping by principal and cast; in short, cast-iron entertainment values.

Down Our Alley

British Screen Service. British (U). Directed by George Cooper. Featuring Hughie Green and his Gang. 5,060 feet. Release not fixed.

THIS naïve and stagily presented comedy on familiar theme of successful bid by troupe of amateur artistes to crash big-time cabaret is chiefly interesting as a vehicle for the exploitation of talents of Hughie Green's juvenile company. Sentiment and humour are fashioned according to popular formula and should get a favourable reaction in industrial halls and spots where star and infantile precocity are appreciated.

Story.—Hughie Dunstable combines the job of manager of a decrepit music shop with the leadership of a gang of talented young artistes. His one ambition is to land a big contract for them. He becomes friendly with Sally, a dancer at the Regal Club, much to the annoyance of Eustace, a crooner and the club's star attraction.

Hughie Beats Eustace in a fight and locks him in a stable on the opening night of a new show. With the aid of his father, who is commissionaire there, he gets a job as a waiter at the club, takes charge of the floor show and introduces the " gang," who, of course, score a smash hit.

Acting.—Hughie Green plays what is practically a straight juvenile lead this time, leaving the turns to the members of his troupe, and succeeds in giving a natural performance amid a prize collection of theatrically drawn and acted characters. He gets good support from " the gang," who contribute the usual juvenile singing and dancing turns, and Wally Patch as the commissionaire. Sylvia Saetre is a competent heroine.

Production.—This is Stage Success Plot No. 1, and not over-inspiring at that. Development, particularly in the early stages (the music shop scenes, for instance, are held far too long), is slow, while continuity is inclined to be uneven.

Humour is of the hearty variety, and equally heavy-handed is the bid for sentiment in the old hero-makes-good-for-sake-of-sick-mother twist. However, as a framework for talents of juvenile artistes it serves its purpose satisfactorily and should score where this type of entertainment is liked.

Points of Appeal.—Star good will, well-proved formula, virtuosity of young players, and juvenile pull.

Boys' Reformatory

Pathé. American (A). Directed by Howard Bretherton. Featuring Frankie Darro, Grant Withers. 5,540 feet. Release date not fixed.

MINOR-KEY variation of familiar American boys' reformatory theme, with Frankie Darro giving good performance as tough, but noble, youth who " takes the rap " for his friend, and finally brings the real villain, a pool-room proprietor gangster, to book. Well-worn story is given workmanlike treatment, and is developed on the lines calculated to please the masses.

Story.—When Eddie O'Mearn is involved in a robbery his friend Tommy takes the blame and is sentenced to a term in a reform school. Eddie, in response, tries to go straight, but is framed by Hearn, a pool saloon keeper, who organises juvenile criminals. Tommy finds a friend in the prison doctor, whose aid he enlists when he escapes in order to trap Hearn. The latter, as result of Tommy's " tip off," is caught red-handed, and Tommy and Eddie are restored to society.

Acting.—Frankie Darro gives a juvenile James Cagney-ish performance as Tommy, and is always interesting. Good support comes from Grant Withers as the doctor, and Ben Welden as Hearn.

Production.—The entire set up is familiar: the brutal warder, the sympathetic doctor, and the model youth who takes the rap to spare the feelings of his friend's mother. However, the story is kept flowing smoothly with brisk action and sound characterisation, while sentimental interludes are on popular lines. Round up of crooks and car chases should get a mild thrill.

Points of Appeal.—Action, popular sentiment and sound performance by star.

Wolf Call

Pathé (Monogram). American (U). Directed by George Waggner. Featuring Movita and John Carroll. 5,533 feet. Release not fixed.

RATHER slow moving and thin story showing how playboy son of financier saves big radium process discovery from getting into the hands of unscrupulous men. Songs are introduced, the scenery is picturesque, and there is a dog interest. Altogether it should be a useful proposition for industrial halls.

Story.—Mike Vance, playboy, goes to see what is happening at his father's Canadian radium mine. He meets and falls for a half-breed, Towanah, whose father, a Scottish chemist, tells him that he has found a process of extracting radium on the spot. Mike had been about to close down the mine, but decides to keep it open.

Hearing that his father had been persuaded by his unscrupulous financial adviser in New York to sell, Mike decides to take a specimen of the radium to his father by 'plane. He takes off, after a fight with the foreman and his men, but crashes. His dog guards him until he is discovered by his friends who, finding the 'plane's wireless still working, contact his father, tell him the story, and save him from selling a valuable property. Mike finds romance with Towanah.

Acting.—John Carroll inclines to be a little self-conscious in his acting, but he has a very good singing voice. Movita looks attractive as the heroine. The rest of the cast give quite good support.

Production.—For an out-of-doors melodrama there is not really enough action. Development is slow, and the issues are rather too obvious to hold the interest firmly. There is one good fight, and the 'plane crash is well done. Other assets are picturesque scenery and the dog interest, an Alsatian, who mates with a wolf.

Points of Appeal.—Jack London story, stellar names, picturesque locations and canine interludes.

The Girl from Nowhere

Pathé. American (A). Directed by Lambert Hillyer. Featuring Anne Nagel and Warren Hull. 5,355 feet. Release not fixed.

BLACKMAIL-CUM-HOSPITAL melodrama, with sound plot quite well developed. It has romantic as well as mother-love interests, and should be quite well received as a programme feature in popular halls. Acting is up to standard.

Story.—Margaret Wilson's foster parents are blackmailed by Harry Gilbert, a crook, whose wife, Betty, had been a friend of Margaret's real mother in goal, and who had received cuttings from newspapers about the woman's daughter before she died. Margaret's fiancé is a hospital surgeon, Benson, who hopes to be made superintendent of a hospital. A rival for the position, Dr. White, is approached by the blackmailer, who promises to deliver the evidence of Margaret's birth.

He is injured on his way to the hospital, operated on by Dr. Benson, and dies. Dr. White finds the papers and demands that Benson should resign. However, Betty goes to White and demands the cuttings; in a struggle the doctor is shot through the head. Benson again operates, this time successfully, and White, in gratitude, refuses to recognise his assailant, and himself resigns.

Acting.—Anne Nagel is attractive as Margaret, and Warren Hull is quite good as Benson. Mayo Methot scores as Betty, and both Lester Mathews and Weldon Heyburn are sound as White and Gilbert respectively.

Production.—Straightforward direction, which makes the most of the somewhat obvious but quite dramatic story. Hospital sequences are well shot, but some of the acting of supporting players is rather stilted.

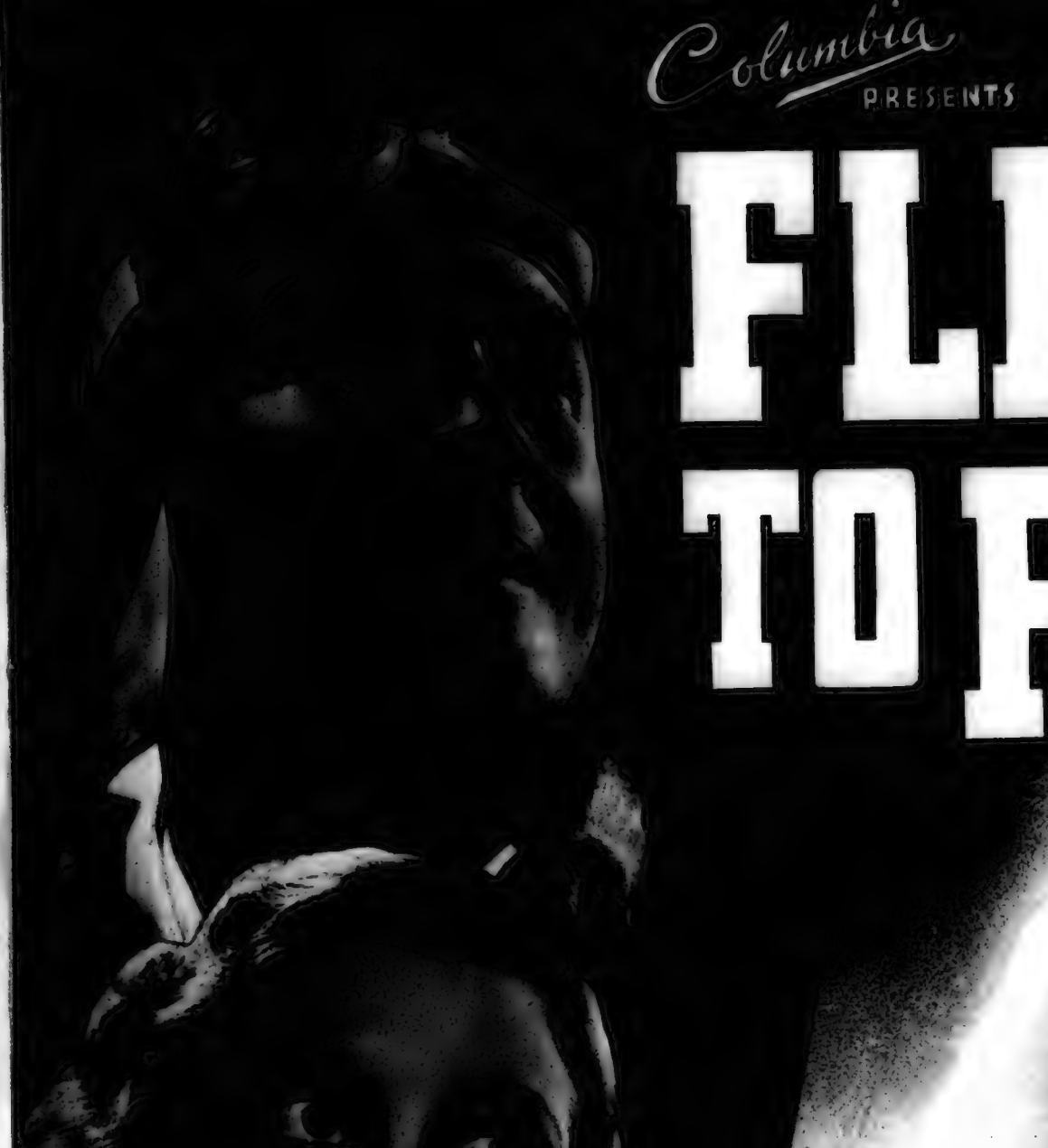
Dialogue is apt to be a little trite at times.

Points of Appeal.—Dramatic story of the outwitting of an unscrupulous blackmailer. Mother-love and romantic interest.

REVIEWS continued on page 29

Columbia PRESENTS

FLIGHT TO FAME



CHARLES FARRELL

JACQUELINE WELLS

COLUMBIA PICTURES

TRADE SHOW

PICCADILLY THEATRE

TUESDAY, AUGUST 1ST

3 P.M.

You can go to town.... on

GOOD GIRLS GO

MELVYN DOUGLAS

WALTER CONNOLLY • A

Screen play by Gladys Lehman and

A COLUM

S GO TO PARIS

TRADE SHOW
CAMBRIDGE THEATRE
8·30 P.M. JULY 28TH 1939

DOUGLAS ☆ JOAN BLONDELL

ER CONNOLLY • ALAN CURTIS • JOAN PERRY

y by Gladys Lehman and Ken Englund • Directed by ALEXANDER HALL

A COLUMBIA PICTURE

Columbia PRESENTS

JACK HOLT in

Hidden Power

WITH

GERTRUDE MICHAEL

DIRECTED BY

LEWIS D. COLLINS

TRADE SHOW

PICCADILLY THEATRE

THURSDAY, AUG 3rd

3 PM

REVIEWS—continued from page 24

Stronger Than Desire

M-G-M. American (A). Directed by Leslie Fenton. Featuring Virginia Bruce and Walter Pidgeon. 7,035 feet. Release not fixed.

LEGAL-CUM-MARITAL melodrama effectively exploiting theme of wife of prominent lawyer who, unwittingly neglected by husband, becomes involved in affair with blackmailer and murder charge when he is shot.

The story is basically theatrical, but polished treatment and acting always hold the interest. Sound entertainment, with strong feminine appeal.

Story.—The marriage of Tyler Flagg, a famous legal figure, and his wife, Elizabeth, is in danger of crashing through the husband's professional preoccupation. Elizabeth becomes friendly with a seemingly light-hearted and amusing young man, Michael McLain. Flagg sacrifices some of his legal interests to the repair of his domestic affairs, but Elizabeth makes the painful dicovery that McLain is a blackmailer. In order to frighten him when he demands money for some letters, she draws a revolver. He strikes her and the gun goes off. Terrified, she flees.

Conscience compels her to persuade her husband to defend the dead man's wife when she is charged with the murder. Flagg discovers during the trial that Elizabeth is the woman in the case. She makes a dramatic confession in court, but Flagg skilfully extricates her and at the same time secures an acquittal on the grounds of self-defence for the real murderess, Mrs. McLain.

Acting.—The team of Walter Pidgeon and Virginia Bruce again turns in an excellent job. Pidgeon admirably suggests the affectionate husband and the forceful lawyer, while Miss Bruce is equally convincing as the wife, making the most of a meaty, dramatic rôle.

Lee Bowman is a suavely sinister villain, while Ann Dvorak contributes one of her tensely moving portrayals as the pathetic wife of the blackmailer.

Production.—Ex-actor Leslie Fenton, now turned director, does excellently here in welding the somewhat artificial elements of this drama into an entertaining whole that generally carries conviction. The narration, though necessarily wordy, gathers force as it goes along, and the climactic murder sequence is handled in a showmanlike manner that gets the utmost suspense values out of it.

Sentiment in domestic relations of hero and heroine, too, is surely built up, and the picture should carry a big punch for women customers.

Points of Appeal.—Popular type of film fiction, sound trouping, imaginative treatment, and strong feminine pull.

Le Drame de Shanghai

Unity. French (A). Directed by G. W. Pabst. Featuring Louis Jouvet, Christiane Mardayne and Raymond Rouleau. 9,000 feet. Release not fixed.

FAMOUS director G. W. Pabst has made a compelling drama of maternal love and political intrigue against the sombre background of Shanghai threatened by internal dissension and invasion by the Japanese. It is finely set and acted, and represents first-rate material for any specialised hall. Sub-titles clarify the development for those who have no French, but, as always, Pabst is illuminatingly clear in his pictorial expressiveness.

Story.—Kay, a singer in a low Shanghai dive, is a Russian refugee married to a White Russian, Ivan, who has persuaded her to become an agent for a sinister organisation known as the Black Serpent, which bars the road to Chinese progress. She hears he has been killed and is overjoyed because now she can bring her daughter, Vera, from her school in Hongkong and they can both leave the country. However, Ivan turns up and forces her to help trap Cheng, the leader of the Chinese Freedom Movement.

Owing to the activities of a young French journalist, Franchon, who has always admired Kay, the plot fails, but Kay, her daughter, and Franchon are held prisoners by the Black Serpent, Lee Pang. Meanwhile Cheng prepares for civil war and has the soldiers and workers on his side. The supporters of the Black Serpent, too, come over when they see Japanese bombers over the city. Kay is killed by a Black Serpent agent, but Franchon and Vera find refuge on a French battleship.

Acting.—Louis Jouvet is coldly sinister as Ivan, and Christiane Mardayne movingly tragic as Kay. Elena Labourdette gives a charming rendering of Vera, who is appalled by the conditions in which she finds herself, and Raymond Rouleau is personable and virile as Franchon.

Lin Ham is very good as Cheng, but acting honours go to V. Inkijinoff as Lee Pang.

Production.—The vicious atmosphere of the low Shanghai dive is admirably depicted, and the clash of interests is sustained with full dramatic force and realism. Characters are finely drawn and there is real pathos in the way Vera reacts when she realises what her mother is doing for a living.

Development is unhurried, but it never appears to be slow because the action keeps the audience keyed up to concert pitch.

Pictorially the picture is masterly; every scene is cleverly composed and pictorially expressed.

Points of Appeal.—Director and star. Strong dramatic story of intrigue and maternal love.

Second Fiddle

20th Century-Fox. American (U). Directed by Sidney Lanfield. Featuring Sonja Henie and Tyrone Power. 7,808 feet. Release not fixed.

VERY good Sonja Henie picture. The story is not strong, but what it lacks in plot value it makes up with very tuneful Irving Berlin song numbers, back-stage Hollywood satire, and excellent skating sequences.

Lavishly set, but not overdone, it should prove a winner at any hall.

Story.—Exhaustive researches have been made by the Cosmopolitan Film Company of Hollywood, to play the lead in a best-seller, "The Girl from the North." Finally, a little school teacher, Trudi Howland, is chosen and brought to the studio by the publicity man, Jimmy Sutton.

In order to get another singing star, Roger Maxwell, into the news, Jimmy engineers a phony romance between Trudi and Roger, and then falls in love with the girl himself. Meanwhile, Trudi has grown to love Roger. When she learns the truth she runs away from Hollywood, but is followed by Jimmy, whom she eventually agrees to marry.

Acting.—Tyrone Power is live and likeable as Jimmy, and Sonja Henie is quite good as Trudi. Rudy Vallee puts his songs over well as Roger, and an excellent character study comes from Edna May Oliver as Trudi's aunt.

Production.—Opening on a satirical note dealing with the choosing of a star for a certain part, the picture gradually develops into a romance. The back stage Hollywood scenes are bright and witty, and the action is kept moving by well devised detail work.

Half-a-dozen very catchy tunes by Irving Berlin are worked in smoothly, and Sonja Henie has two beautifully photographed skating sequences, one with a partner, and the other solo.

Camera work generally is very good, and the staging is on an elaborate scale without being too obtrusive.

Altogether a very good job of work, and one of Sonja Henie's best pictures.

Points of Appeal.—Stars, songs, skating, and romance.

Racketeers of the Range

Radio. American (U). Directed by D. Ross Lederman. Featuring George O'Brien and Marjorie Reynolds. 5,615 feet. Release not fixed.

CUT-TO-PATTERN George O'Brien Western, presenting star as ranger who foils efforts of meat-packing combine to oust girl packer from the business and secure a monopoly. Hearty action embraces usual rough stuff, climaxing in hectic gun and fist battle on moving train.

Safe booking of its type for the masses and juvenile trade.

Story.—Barney O'Dell, a rancher, discovers that the Lewis Packing Company, with whom he has been dealing for years, is threatened with absorption by a big combine. This will mean that the ranchers will be unable to maintain their price for cattle. The owner of the company, Helen Lewis, a headstrong young heiress, is anxious to sell to the monopolists, and O'Dell clashes with her. To prevent her selling he takes advantage of his position as a creditor to force the company into bankruptcy and has himself appointed official receiver.

Helen visits him at his ranch in order to make him change his mind, but herself relents when she discovers how he has really been working in her interests and that she has been duped by her crooked lawyer, who is in the pay of the combine.

When the combine, with the aid of rustlers, institutes a reign of terror in the district, Barney buys up the other ranchers' cattle and promises to see that they reach their destination safely. The combine men capture the shipment while it is en route, but are routed by Barney and his cowboys.

Acting.—George O'Brien gives his usual two-fisted performance in the hero spot. Marjorie Reynolds is good as the heroine and Chill Wills supplies comedy relief and few song numbers as one of O'Dell's henchmen.

Production.—This is good, old-fashioned horse opera with no truckling to subtlety, and some of the action, notably the climactic train chase and battle sequence, is reminiscent in its violence of the silent serials. Plot holds no mysteries, but is efficiently put over and the film possesses all the merits of its type.

Points of Appeal.—Star name, serial-like action, and juvenile pull.

Confidential Lady

First National. British (U). Directed by Arthur Woods. Featuring Ben Lyon and Jane Baxter. 6,708 feet. Release not fixed.

QUITE a bright little story dealing with a jilted woman who becomes a gold-digger until shown the error of her ways by a hard-boiled reporter.

Acting is quite good, but there is a spate of dialogue and not enough action. It should prove useful at popular halls as well as on its quota ticket.

Story.—Jill Trevor is jilted by John Carter on her wedding eve, her fiancé having learnt that her father had lost all his money. She determines to get her own back on men and takes an expensive Mayfair flat. She fleeces both the manager and the managing director of the concern. Then a young reporter, Carter, gets on her trail and writes her up. She vamps his boss, Sir Joshua Moore, and gets him sacked.

Carter gets a job on another paper and still continues to expose her. Finally, however, she changes her tactics, saves Sir Joshua from the roguery of her ex-fiancé, and falls for Carter.

Acting.—Ben Lyon is breezy and acts well as the reporter. Jane Baxter is good, but hardly suggests that she could make a successful gold-digger. Athole Stewart is very good as Sir Joshua.

A good little character cameo comes from Jean Cadell as Jill's companion.

Production.—Straightforward direction which is apt to be deficient in action and concentrates too much on conversation. However, some of the dialogue is quite good, and the plot itself has a certain amount of originality in design and development.

Points of Appeal.—Stars and story of jilted girl's revenge.

Hostages

Curzon United. French (A). Directed by Raymond Bernard. Featuring Annie Varnay, Saturnin Fabre, Larquey and Charpin. 8,700 feet. Release not fixed.

THIS is definitely one of the major French pictures; a fine study of character in both serious and comedy vein. Set in a French town at the beginning of the Great War, it deals naturalistically with the inhabitants, their quarrels, their troubles, their sorrows; in fact, everything that goes to make up their daily life. Sub-titles are well written and not too obtrusive.

Story.—War comes to the little town of Cherz-sur-Marne at a time when the mayor and the chief landowner are fighting over a right of way; the landowner's son has run away to marry the mayor's daughter, and the town ne'er-do-well is busy poaching the squire's rabbits. Men are called up, and one day the Germans march in.

One of their officers is shot by a young man who escapes and joins the French troops. Hostages are demanded, and the mayor, the landowner, the schoolmaster, the policeman and the barber are chosen. They go to gaol and are told they will be shot at dawn and their beautiful little town blown to blazes. However, the arrival of the famous "taxi-cab" force to the Marne saves the situation.

Acting.—There is nothing to choose between the performances of the artistes concerned; they are all excellent and give vivid studies which stick in the memory. The picture was taken at Cherz-sur-Marne and the people of the town take part in the film.

Production.—The way in which the director has rung the changes on the various moods which go to compose the picture is really brilliant. It sparkles with gaiety at times and then comes a perfect touch of drama. The life of the town and district is presented with wonderful vividness, and the scenery is some of the most picturesque we have had in any French film. All through there is that human touch which so many pictures attempt but so few attain.

Points of Appeal.—Unusual story, strong characterisation, brilliant acting and beautiful scenery.

SHORTS OF THE WEEK REVIEWED

BRITISH FINE ARTS

IN SILENT SERVICE. British (U). 1,533 feet. Release in Passing Show Series.—A thoroughly well-photographed, edited, and commentated interest picture dealing with the work of the mercantile marine. Work aboard ship and in the ports of Madeira and Las Palmas is depicted. An attractive two-reeler.

BRITAIN'S LIFE LINE. British (U). 1,520 feet. Release in Passing Show series.—An interest picture, carrying propaganda for better utilisation of food sources and resources. Attractive scenic picture, with views of work in South Africa, Australia, British Guiana. Topical two-reeler of general interest.

THE COLONIAL QUESTION. British (U). 1,501 feet. Release in Passing Show series.—While the title of "Sierra Leone" would be more accurate for this film, the title chosen appears to convey a problem for discussion. But the picture provides no problem: it is an admirably photographed shot of life in a well-ordered colony which was once a slave centre, and is now happy under British rule. Well up to the standard of the series.

BRITISH SCREEN SERVICE

BORDER COLLIE. British (U). 1,720 feet. Release not fixed.—First-class interest short depicting intelligence and powers of sheep dog in rounding up strays unaided on dangerous mountain ground, rescue of small dog who has fallen into quarry, and winning of sheep dog trial. Subject is given showmanlike presentation with effective first-person commentary and full value given to picturesque Cumberland settings. Outstanding programme item for most halls.

COLUMBIA

THE CHUMP TAKES A BUMP. American (A). 1,596 feet. Release not fixed.—Typical Charley Chase comedy, with star having a night out with boy and girl friend, and finally falling for own wife who has had her hair dyed. Hearty humour for the masses.

WASHINGTON PARADE, No. 2. American (U). 974 feet. Release not fixed.—Second of a series on the American capital, this interest subject deals entertainingly with the White House, introducing the state rooms and presidential study, etc., while also depicting journalists arriving for, and leaving after, one of Mr. Roosevelt's famous Press conferences. Brisk and informative commentary rounds out a first-rate filler of its type.

SCRAPPY'S SIDE SHOW. American (U). 583 feet. Release not fixed.—Useable Scrappy cartoon, with hero's efforts to stage amateur circus foiled by juvenile feminine pest.

A WORM'S EYE VIEW. American (U). 634 feet. Release not fixed.—Ingenious and resourceful Scrappy cartoon, depicting under-water adventures of worm attached to fish-hook. Attractive programme item for most halls.

A NIGHT AT THE TROC. American (U). 928 feet. Release not fixed.—Dancers and singers of the floor show of the Hollywood Troc. make up this acceptable short. Hollywood night spot setting has obvious exploitation angle.

SKINNY THE MOOCHER. American (U). 1,474 feet. Release not fixed.—Boisterous Charley Chase adventure, in which comedian is involved in fight at engagement party through activities of his kleptomaniac valet. Robust slapstick for halls where star's work is liked.

TROUBLE FINDS ANDY CLYDE. American (A). 1,692 feet. Release not fixed.—Andy Clyde has a dual rôle in this domestic comedy, playing a timid husband and his dipsomaniac twin brother, who is responsible for breaking up his home. Excellent comedy filler.

FIRST NATIONAL

SUNDAE SERENADE. American (U). 1,584 feet. Release not fixed.—Fair average revuette, with song, dance and band turns. Method of presentation (items are shown on screen of imaginary "Sightvisor," a sort of gramophone televisor) cramps movement, but individual numbers blend into an acceptable filler of its kind.

BLUE BARRON AND HIS ORCHESTRA. American (U). 781 feet. Release not fixed.—Photographed band turn, with good variety of vocal and instrumental talent, that should go down well where swing music is liked.

PROJECTION ROOM. American (U). 1,718 feet. Release not fixed.—Film studio provides novel setting for this musical item in which series of song and dance numbers are strung on slender story of quarrel of married stellar sweetheart team. Highlights of an excellent short include a Paris cabaret song-scena, the clowning of a couple of acrobats, and the comedy work of Eddy Foy, Jun., as a harassed Press agent.

RUSS MORGAN AND HIS ORCHESTRA. American (U). 811 feet. Release not fixed.—Here is another band show for houses where they are appreciated. Quick shifting of camera angles imparts added interest to orchestral numbers, while dance extravaganza by the Paradise Girls provides a spectacular climax.

POINTS ABOUT POINTERS. American (U). 841 feet. Release not fixed.—Interest short in colour depicting the training of pointers for hunting. Various stages of hunting dogs' education is interestingly shown, winding up with demonstration of canine sagacity of "graduates" on actual hunting trip. First-class programme item of its type.

INTERNATIONAL FILM RENTERS

THE STRUGGLE FOR LIFE. British (A). 2,040 feet. Release not fixed.—The good work being done by an International Committee in the fight against pestilence and disease, particularly in war areas, is the subject of this short. The treatment is thorough, but the theme is not everybody's meat. Short for specialised halls only.

GET FIT. Polish (U). 920 feet. Release not fixed.—Interest short, showing young Polish athletes in the making. Its range is wide, and its photography excellent. Handy fill-up.

M-G-M

HELP WANTED. American (A). Two reels. Release not fixed.—Exciting cameo crime drama, one of the "Crime Does not Pay" series, giving the low-down on the American employment racket. Action fast, acting good and staging excellent. Box-office featurette.

PARAMOUNT

ODDS-ON CHANCE. British (U). 891 feet. Released October 23, 1939.—Sporting interest short, illustrating the history of famous English racehorses. Treatment showmanlike, commentary smooth, and photography excellent. Good average featurette.

THREE KINGS AND A QUEEN. American (U). 967 feet. Released September 25, 1939.—Dance Band short, introducing three new American male crooners. Fill-up for swing fans.

RKO-RADIO

†*SEA SCOUTS. American (A). 730 feet. Release not fixed.*—Donald Duck and his nephews as sea scouts raise a full quota of laughs in this well-produced Technicolor short. A good portion of the action concerns adventures of Donald—looking exceptionally smart in his Admiral's uniform—with a ferocious shark. Excellent featurette for any situation.

†*THE POINTER. American (A). 777 feet. Release not fixed.*—Mickey Mouse and Pluto are starred in this amusing Walt Disney subject, which relates the efforts of Mickey to train his faithful hound as a pointer. Pluto gets the idea all right, but, meanwhile, Mickey gets involved in an argument with a giant bear. Outstanding fare for any audience.

† In Colour.

"YOUNG MAN'S FANCY"

Scenes from the new Capad production YOUNG MAN'S FANCY, directed by Robert Stevenson, with Griffith Jones, Anna Lee and Seymour Hicks in the leading roles. The supporting cast is headed by Edward Rigby, Billy Bennett and Phyllis Monkman. A.B.F.D. will present this Michael Balcon production to the Trade at the Cambridge Theatre on Tuesday, August 1, at 8.30 p.m.

"BEAU GESTE" PREMIÈRE AUGUST 4

Paramount's Film of P. C. Wren's Story

GARY COOPER AND RAY MILLAND CO-STARRED

THE new film of P. C. Wren's famous story, "Beau Geste," which has been in preparation for over a year, will have its world première at the Plaza Theatre on Friday, August 4. A special invitation Trade presentation will take place at the Carlton Theatre on Wednesday evening, August 2, at 8.30.

The production presents a picture of the hazardous life of a group of soldiers in the French Foreign Legion, and in the course of the making of the picture, Gary Cooper, Ray Milland, Robert Preston, Brian Donlevy, J. Carrol Naish, Albert Dekker, Broderick Crawford, and the rest of the cast spent three months in the desert of Arizona. More than a thousand men, including players, extras and stunt riders, and 1,800 head of cattle—horses, mules and camels—were housed in a giant encampment equipped with electric light, running water and a radio station.

More than twelve years ago "Beau Geste" was filmed as a silent picture with Ronald Colman, Neil Hamilton, Ralph Forbes, Mary Brian, Noah Beery, William Powell, and Victor McLaglen.

Paramount considered that a remake was justifiable, and chose William A. Wellman to film Wren's story of brotherly love and chivalry.

"Beau Geste" has one of the most intensely dramatic openings ever conceived. A company of the French Foreign Legion in the Sahara, marching to the relief of a beleagured outpost, comes upon a silent desert fort with every man dead at his post. Within, the serjeant-major in command is found with a bayonet in his dead body, while beside him is a soldier whose bayonet is missing. While the commander of the company confers with his men outside the walls the two bodies disappear and next the fort rises in mysterious flames.

The plot centres round the adventures of Michael Geste, nicknamed "Beau," who leaves England while "under a cloud" and joins the Foreign Legion. His two brothers, Digby and John, follow him and the three meet on active service in Morocco.

Gary Cooper, in the title-rôle, is admirably suited for the character of "Beau," and advance reports describe his portrayal as one of the finest performances of his career. Two young actors who have rapidly gained tremendous public popularity—Ray Milland and Robert Preston—play the two other Geste brothers. Brian Donlevy, as the Adjutant in "Beau Geste"—"the cruellest ruffian and the bravest soldier in the Legion"—brings to life one of the finest character parts ever written.

Isobel, sweetheart of the youngest Geste brother, is played by red-haired Susan Hayward, a strikingly beautiful young newcomer to films, and Heather Thatcher is Lady Brandon, the only other feminine rôle in the film. J. Carrol Naish is in the part played by William Powell in the silent "Beau Geste," and other important rôles are filled by Charles Barton and James Stephenson.

Gary Cooper in a scene from Paramount's BEAU GESTE

Mickey Rooney and Helen Gilbert in ANDY HARDY GETS SPRING FEVER, a forthcoming M-G-M Trade show

20th-Fox Announce Five in Technicolor

DON AMECHE AND AL JOLSON IN "SWANEE RIVER"

ACCORDING to a cable received by Francis L. Harley, British Managing Director of 20th Century-Fox, from Walter J. Hutchinson, Director of Foreign Distribution, 20th Century-Fox plan to make "Swanee River" in Technicolor.

"Swanee River" is to be a big scale production with Don Ameche and Al Jolson in leading roles.

This announcement brings the total of pictures to be made in Technicolor by Darryl F. Zanuck, 20th Century-Fox Production Chief, up to five, during the present season.

The other subjects are "Hollywood Cavalcade," "Drums Along the Mohawk," the Shirley Temple picture, "The Blue Bird," and "The Mark of Zorro."

Fonda's New Contract

Following completion of Henry Fonda's current assignment in the 20th Century-Fox Technicolor production of "Drums Along the Mohawk," in which he co-stars with Claudette Colbert, Darryl F. Zanuck will have the exclusive rights to his services under a new long term contract.

His first picture under the new pact will be "Little Old New York," in which he will co-star with Alice Faye and Richard Greene.

Withers and Autry Teamed

Jane Withers and Gene Autry will co-star in "Jubilo" by Ben Ames Williams, to be filmed by 20th Century-Fox early in the autumn.

The signing of Autry is announced by Sol M. Wurtzel, executive producer, under whose supervision the production will be made.

WAR OF THE ROSES AGAIN

Manchester Beat Yorks at Cricket

There is not the slightest doubt, following the success of the initial function at Leeds, that the cricket match between the Yorkshire R.E.F.s and the Manchester Cinema Sports Association will become an annual event. The Yorkshire side, captained by Stanley Schofield, piled up 62 runs, with Hubert Hall, of Milnsbridge Picture Palace, as chief scorer with 19.

The Manchester response was not encouraging, with four wickets down for ten runs, but eventually the visitors won an exciting encounter by a single wicket. Albert Moody and Stanley Schofield took four and five wickets respectively, and each of them came near the hat trick with two wickets with successive balls.

Nearly sixty guests of the Yorkshire R.E.F.s sat down to tea and were welcomed by Frank Clifford, who emphasised the general desire to foster friendships of this kind. An excellent entertainment was provided by George Lister, Mrs. Frank Clifford, Frank Simister, of Manchester, who also acted as compère, and Mrs. Simister, accompanist.

Expressions of thanks to the hosts were delivered by Gratton Milloy, captain of the Manchester team, and Frank Harrison, accountant of the Emery circuit.

The Yorkshire R.E.F.s play their annual match with the Leeds Police at Bramley on Wednesday, July 26. Coun. Herbert Womersley is the organiser.

Bowls Team Also Win

Manchester Cinema Trades Sports Association bowls section played their first bowling match of the season at Northleigh on Friday, when they defeated a team representing the Lancashire Cinema Old Boys' Association.

A picture from KING VULTURE now running at the Odeon, Leicester Square, W., with Q PLANES, where it is described as one of the greatest "pulling power" shorts shown

CENSORSHIP IN THE COLONIES

Trinidad Bans 80 in Three Years

IN the House of Commons on Wednesday, HARRY DAY asked the Secretary of State for the Colonies what reports had been received from the local authorities as to the number of films that had been banned from exhibition in any of H.M. Colonies during the last three years; whether the system of censorship existing in the Colonies appeared to be working satisfactorily; and whether any alterations were contemplated or had taken place.

MALCOLM MACDONALD replied that the censorship of films in the Colonies was necessarily a matter for the local authorities and cases in which films were banned were not generally reported to him. The only Colony with regard to which the figures were available was Trinidad, where, in 1936, 1937 and 1938, the number of films rejected was 13, 36 and 31, respectively, representing between 1 and 4 per cent. of all the films submitted. The system of censorship seemed to be working satisfactorily. No changes in the system had taken place in the last three years and, so far as he was aware, none was contemplated.

THIRD WEEK FOR "Q PLANES"

Columbia's Denham Super's Successful Run

Columbia's first Denham film—"Q Planes"—is having a remarkably successful run at the Odeon Theatre, Leicester Square, and is this week entering the third week of its West End première run.

Produced by Irving Asher, this vitally topical film co-stars three popular favourites in Ralph Richardson, Valerie Hobson and Laurence Olivier.

Big Publicity for "King Vulture"

Columbia's short subject, "King Vulture," now playing with "Q Planes" at the Odeon, Leicester Square, has received remarkable publicity in the national Press.

The *Daily Mirror* devoted nearly a page to it; *Reynolds News*, half a page, with film critic J. R. Jarvie describing it as the most thrilling Nature film ever made; Stephen Watts, in the *Sunday Express*, says "It is one of the best short films I have seen and well worth going to see for itself alone." R. E. Haesteir, in the *Star*, described it as "Eleven minutes of concentrated thrills."

That "King Vulture" justifies these eulogies is confirmed by the public reception during the first week's playing at the Odeon, as expressed in a letter from W. H. Thornton, general manager, to J. C. Hathaway, Columbia's shorts manager.

"Popular Programme" Test for Children

Hundreds of children from Merseyside secondary schools attended three film performances at the new Philharmonic Hall, Liverpool, arranged by the Philharmonic Society and the Merseyside Film Institute Society.

A special feature of the performances was a "popular programme" test. In order to ascertain what type of film appeals most to children, each boy and girl was given a list of the films shown, which they were asked to mark in order of preference.

News from All Quarters

LEASE OF ODEON SHOPS—MARGATE HALF-PRICE DECISION

Westminster City Council recommends a lease from Odeon Cinema Holdings, Ltd., of vacant shops and basements at Alhambra House at £1,000 a year.

Evelyn Ankers, British film star, will visit Stroud on Friday, when she will crown the carnival queen of the town on the stage of the Gaumont Theatre.

The following Margate kinemas announce that no half-price tickets will be issued after 5 p.m., between July 23 and September 30:—Regal, Dreamland, Astoria, Parade, Plaza, Cameo, and Carlton.

Croydon Corporation is being asked to agree to the opening of the Davis Theatre on four Sunday afternoons for symphony concerts to be given by the London Philharmonic Orchestra.

Deal's Carnival Queen was elected at the Odeon on July 20, the eight finalists being introduced to a packed house by D. D. O'Connor, the manager. Miss Ruby Smith, of Sholden, was chosen, and it was announced that the Queen and her attendants would be given a free trip to the Leicester Square Odeon.

Plymouth Watch Committee has granted permission for the opening of the Royal kinema on August 4, between the hours of 11 p.m. and 2 a.m., for the purpose of a midnight matinee in aid of the National Union of Journalists' Benevolent Society.

Acton Corporation is to consider the organisation of municipal dances and Sunday concerts at the Town Hall.

The Mayor of Birkenhead (Ald. H. Deverill) made an appeal for National Service volunteers from the stage of the Ritz Cinema (S.M. Super Cinemas, Ltd.), Birkenhead, during an evening performance last week. In the foyer of the kinema there were two fire pumps with auxiliary firemen and wardens on duty with enrolment forms.

The marriage took place at All Saints' Church, Lanchester, Durham, of George M. Parker, kinema proprietor, and Miss Edna Gustard, of Annfield Plain.

FIRST NATIONAL'S FIVE IN WEST END

"Nazi Spy" Heads Batch of Varied Product

Following their recent successful season of Trade screenings, First National have five productions scheduled for West End presentation during the coming week, with three new productions joining those already enjoying successful runs.

"Confessions of a Nazi Spy" continues its record-breaking run and on Friday will enter its seventh week at the Warner Theatre, and the production will also open at the Regal, Marble Arch, running concurrently at both houses.

The Polytechnic, Regent Street, continues with "Dark Victory," which entered its second week there on Sunday. This production, which has been hailed almost unanimously as Bette Davis's greatest yet, is now in its sixth West End week, having played three weeks at the Warner Theatre and then one week concurrently at the Dominion and New Victoria, before coming to the Polytechnic.

"Off the Record" at the Regal

The third of First National's West End presentations is "Off the Record," co-starring Joan Blondell and Pat O'Brien, with the Dead End Kids, which opened at the Regal, Marble Arch, on Friday last.

Double Bill at the Rialto

The Rialto, Coventry Street, opened on Monday with a double bill, both of First National Pictures: "Captain Blood," with Errol Flynn and Olivia de Havilland, partnered by "Yes, My Darling Daughter," starring Priscilla Lane and Jeffrey Lynn.

Forum Plymouth Opening Next Month

A new 1,800-seater to be named "The Forum" will be opened in Fore Street (Devonport), Plymouth, on August 7. This is designed to serve the Dockyard end of the city, and will be situated close to the Hippodrome, the Electric, and the Tivoli.

The interior decoration has been designed and carried out by Gerald Ososki, of Roffe-Decorations, Ltd., London.

The decoration of the panel at the entrance hall will be of considerable local interest, embodying as it does the historical atmosphere of Plymouth with Drake and his sea captains, together with the *Golden Hind* as the outstanding features.

Sound equipment is the RCA "High Fidelity" sound system.

Tom Jenkins, Swansea, is in charge of developments.

BRISTOL A.R.P. CLASSES

The first of the classes arranged by the Bristol C.E.A. branch for training managers and staffs in A.R.P. work has started at the Regent Theatre, and others are being arranged at three other houses in different parts of the city.

An INTOXICATING Comedy of RIVAL

ASSOCIATED TALKING PICTURES
Present

CHEER BOYS

By IAN DALRYMPLE and DAVID BULL

TRADE SHOWS
CAMBRIDGE THEATRE
MONDAY, JULY 31st
8.30 P.M.
CARDIFF
Odeon, Tues., Aug. 1st, 11 a.m.
BIRMINGHAM
West End Cinema, Wed., Aug. 2nd, 10.30 a.m.
GLASGOW
La Scala, Thurs., Aug. 3rd, 10.45 a.m.
NOTTINGHAM
The Ritz, Wed., Aug. 9th, 10.45 a.m.
NEWCASTLE-ON-TYNE
Essoldo Theatre, Fri., Aug. 11th, 10.45 a.m.
Scala, Fri., Aug. 11th, 11 a.m.
Cinema House, Aug. 11th, 11 a.m.
MANCHESTER
Theatre Royal, Wed., Aug. 9th, 10.45 a.m.
Palace de Luxe, Fri., Aug. 18th, 10.45 a.m.

Produced by
MICHAEL BALCON

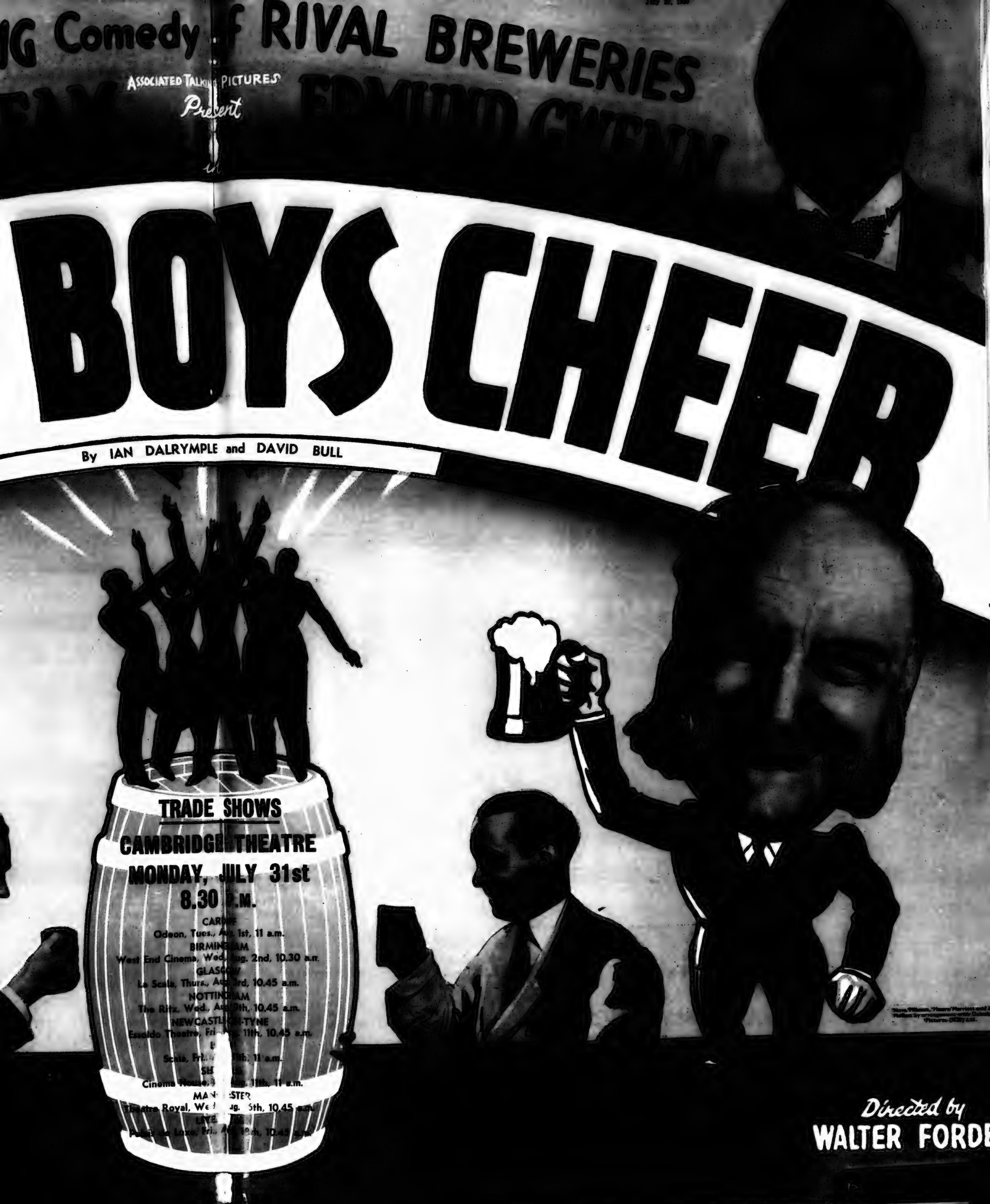
...G Comedy ...f RIVAL BREWERIES

ASSOCIATED TALKING PICTURES
Present

EDMUND GWENN

BOYS CHEER

By IAN DALRYMPLE and DAVID BULL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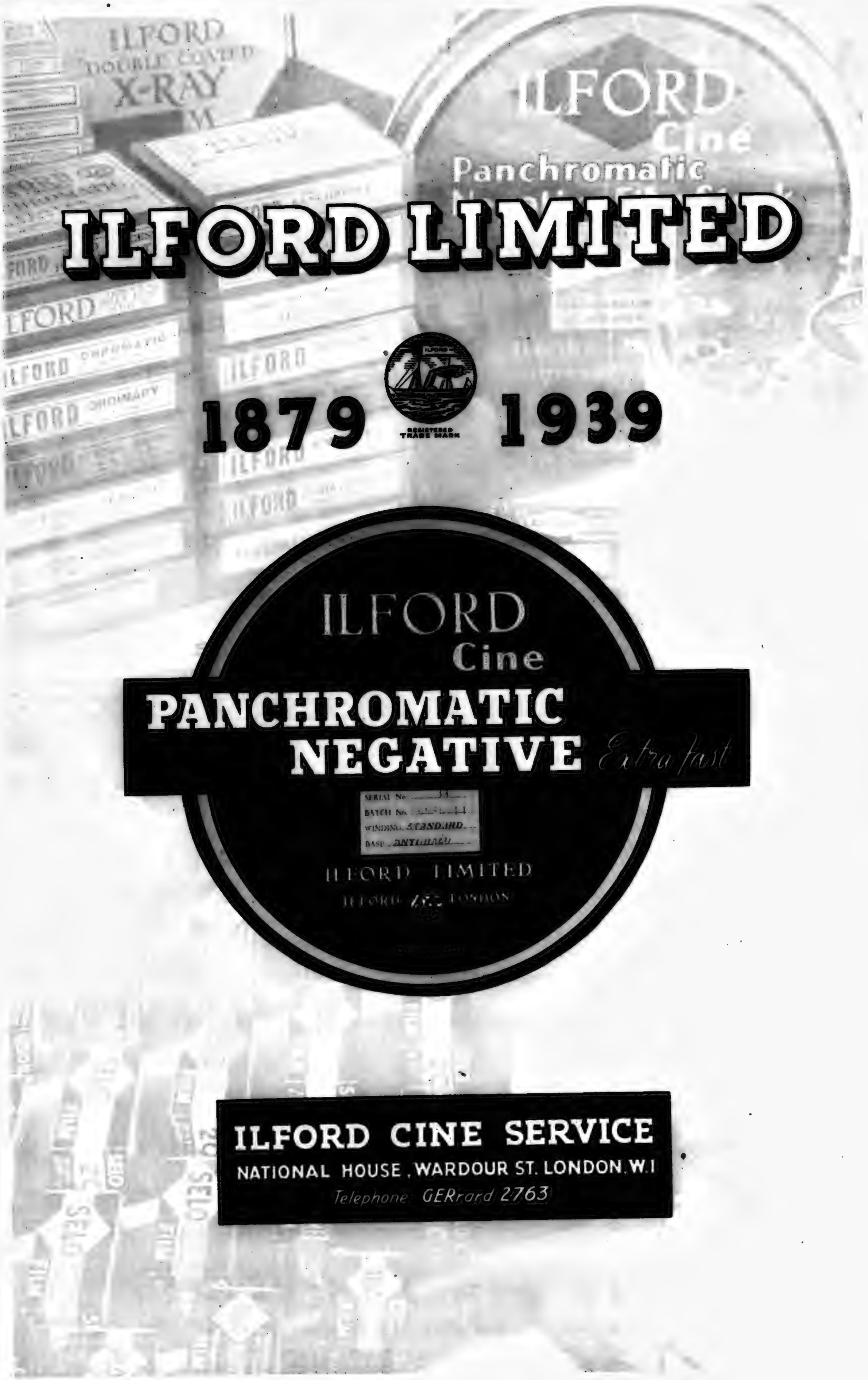
Directed by
WALTER FORDE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PRODUCE FOR THE HOME MARKET ONLY

An Unrefuted Case for It

By P. L. MANNOCK

IF you make a survey of the British pictures now on our floors, and judge their probable cost by the usual outward and visible signs, one noteworthy fact emerges. The majority of subjects at present in hand are being produced for the home market. That is to say, with an eye to foreign rights, and especially Empire showings, but not with the avowed intention of supplying the U.S.A. public.

From which it would certainly appear that most of our production chiefs are convinced that a profit at home is a safer goal than a gamble across the Atlantic. The men who think thus include several of the most experienced picture makers in the British field. Against their policy is to be set that of a few producers who apparently must have world markets or nothing.

* * *

WITHOUT sitting on the fence, it is permissible to declare that both sets of opinion are justifiable, just as each policy is in the end governed by special conditions. It is possible to extol the courage of those who take every advantage of a tie-up with American distribution; for although the risk is reduced, it is still very considerable in all such enterprise.

Conversely, what some regard as undue conservatism in the normally budgetted films, becomes plain common-sense in the face of realities. No one expects a British film to gross more than a certain sum in this country, unless one includes bemused optimists. There is therefore only one valid excuse for spending more than a proportionate sum in the studio. That excuse is a guaranteed first-class American distribution, of the kind that includes definite playing dates. So far as I am aware, Alexander Korda and Mayflower Pictures are the only two instances of this in the last year or two.

* * *

I DO not include Metro-Goldwyn-Mayer in this argument; for although their three British-made pictures are expected to gross £1,000,000 between them in the U.S.A., the Hollywood sponsoring of all three has been as obvious as it has been successful. But even if they are included, it is plain that production de luxe, as a general principle, is only feasible under very rare and fortunate conditions.

My point, however, is that no one should take up a condescending attitude towards the rest of British production. I say this because we have now again heard the home-market-only British film referred to, as such, with a touch of contempt. It arises, I suppose, partly from a consciousness of certain marketing advantages. I have never agreed that it has any basis in a corresponding entertainment quality of the product.

* * *

TWICE this month I have listened to two men on this subject whose record and position are considerable. Sam Sax, Teddington's new chief, is emphatic that British films can be turned out for British cinemas only and show a good return. Star appeal, Mr Sax admits, is harder to provide; but this very fact reduces costs; and entertainment value is far from being a mere matter of money.

This week on the Denham floor Dr. Ludwig Berger, whose theories on production are always food for thought, gave me a totally different angle on this question. A costly picture is one which must necessarily play for safety to a great extent. It may contain—and in fact *must* contain—plenty of novelty in treatment as well as a generous aggregate of entertainment ingredients. But it can hardly be experimental.

Dr. Berger is of opinion that the real progress of films, especially in story values and innovations of theme, comes from pictures costing not more than £40,000—for the simple reason that it is unfair to expect finance to allow three or four times that sum to be spent on what may be a failure. And, though it may sound funny to some people, many of the most brilliant ideas that have been adopted by producers first appeared in films which were artistic triumphs only. Not that all experiment is bad business, but simply that courage is not easy to finance.

* * *

NOW that Sandhurst and Dartmouth Colleges have whole-heartedly co-operated in lending the cadets of the actual Army and Navy to films directed by Maurice Elvey, it is to be hoped that other authorities will be encouraged.

There has, of course, been the special patriotic angle which probably influenced the fighting Services in these near-critical times; and the Royal Air Force, it is known, is willing to assist thoroughly, when M-G-M-British finds a good story, from no doubt similar motives. But it would be a fine thing to see the G.P.O. or our railways, for example, featured in a film other than as the incidental background of melodrama.

Better still, the police. Visiting stars are tired of calling them wonderful; but the real dramatic epic about them has yet to be realised on the screen. One day Sir Philip Game's refusal to afford Michael Balcon facilities for such a picture will be regarded as an amusing sidelight of contemporary officialism.

DEVELOPER CONTROL SYSTEM
By this system, recently installed at Henderson's Film Laboratories, Norwood, a continuously maintained solution of accurately controlled temperature is circulated, providing turbulence in the developing tanks and identical conditions in all machines in the system.
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Pitchfords

Mary Pickford's Denham Plans

"THE BAT" TO START IN JANUARY

MARY PICKFORD has announced from New York that she will return to active production in January, but will not personally appear in them.

Her first picture will be "The Bat," mystery thriller, which will be made at the Denham Studios in London. Another property that she owns, "Dorothy Vernon of Haddon Hall," in which she starred back in 1924, is also a distinct possibility for a future production. This would most likely be made in Hollywood and in Technicolor.

Distribution will be through United Artists.

Miss Pickford's last producing venture was in 1936, when she joined with Jesse L. Lasky to form the Pickford-Lasky Co., which made two pictures, "One Rainy Afternoon" and "The Gay Desperado," for United Artists release.

GRAND NATIONAL TO MAKE "INQUEST"

Elizabeth Allan in Popular Stage Play

Grand National Pictures are to distribute the film version of the popular stage success "Inquest," by Michael Barringer, on which production is to start immediately.

Elizabeth Allan is to be starred, and Herbert Lomas, Hay Petrie, Barbara Everest, Richard Coke and Olive Sloane have supporting rôles.

"Inquest" ran at the Windmill Theatre, and later at the Duke of York's. Michael Barringer, the author, has written the scenario, in conjunction with Francis Miller.

It will be produced and directed by the two brothers, John and Roy Boulting respectively, and this picture is scheduled as their most ambitious project to date.

FYFFE STARTS AT GAINSBOROUGH

"They Came By Night"

Will Fyffe is the star of "They Came by Night," successful West End comedy by Barre Lyndon, which went into production at the Gainsborough Studios on Tuesday.

In announcing this, Robert T. Kane, managing director of 20th Century Productions, adds the interesting information that Harry Lachman is making his return to British Studios as director.

Producer Edward Black and Maurice Ostrer, in charge of production, have assembled a strong supporting cast. Leading lady is Phyllis Calvert, 22-year-old actress making her screen debut. She has had two years with the Coventry and York Repertory Companies, and she was first noticed by a screen talent scout at the Embassy some months ago.

Another important feminine rôle has been given to Sylvia St. Claire, brunette 20-year-old linguist, who speaks English, French and Spanish.

An imposing supporting cast includes Morton Selten, Hal Walters, Wally Patch, Morland Graham, Peter Gawthorne, George Merritt, Anthony Hulme, John Glyn-Jones and Cees Laseur, a Dutch actor with his own theatre in Amsterdam.

FINAL TITLE CHOICE

"Return to Yesterday"

The Clive Brook film now being made by Michael Balcon at the Ealing Studios was adapted from Robert Morley's play success, "Goodness, How Sad." The title was found to be unacceptable for film audiences as a whole, and was temporarily changed to "Farewell to Yesterday." Now Balcon has decided that "Return to Yesterday" is both an easier title for the public to remember, and one also that is more apt to the theme of the film. It is, therefore, the definite and final title.

Robert Stevenson is directing, and his wife, Anna Lee, has the feminine lead, whilst others in the attractive cast include Dame May Whitty, David Tree, Milton Rosmer, Arthur Margetson, Garry Marsh, Hartley Power, Olga Lindo, Molly Rankin, and O. B. Clarence.

Liane Linden and Brian Worth, two "new discoveries," who are playing in the G. & S. Denham production THE ARSENAL STADIUM MYSTERY for G.F.D. release. Thorold Dickinson is the director

Sabu Scorns the Aid of a Double

SHOWS AMAZING AGILITY IN DUNGEON SCENES

ON Monday I watched Sabu make a few shots in "The Thief of Baghdad" in a grim, clammy dungeon, with baleful Technicolor limelight effects.

Directed by Dr. Ludwig Berger, the lad was flung into the jail by Roy Emerton and protested violently. His startling act was a leap into mid-air, catching a chain and climbing down to a dank, straw-carpeted cell below; and he did this, scorning the aid of his double, with monkey-like agility.

Outdoor on the lot, a huge red-sailed galleon has been used for nautical episodes by Michael Powell, second unit director.

One big scene had the camera crane, with Michael Powell perched perilously on the top, and seventy-five natives swarming over the ship's rigging. When a sailing boat leaves port there is always more activity aboard than on a modern steam vessel. Twenty-five men swarmed up the main mast to unfurl the sail, which was twelve hundred square feet. The rest cast off ropes, hauled up the two stern and prow triangular sails, and the "Black Ship," with Conrad Veidt as the wicked Giafar on the bridge, sailed out of Basra harbour—and off Denham's green fields.

To many of the natives aboard it was like old times. Most of them were Lascars, brought from the London docks. Some had worked their way to England as sailors aboard Indian vessels, Chinese junks and nearly every form of oriental boat.

Miles Malleson, busy on dialogue, tells me he also has a fine part of a potentate, and the coloured actor, Rex Ingram, has been at work each day since his arrival.

Mrs. Kalmus Watching Colour in "The Thief"

Natalie Kalmus, Technicolor expert, travels thousands of miles yearly for her company, supervising nearly every Technicolor production in England and America. She worked on "The Drum," went to Hollywood and returned for "The Four Feathers." She went to the Sudan for a week with the unit, had a few days' holiday in Italy, and then went back to Hollywood. After seeing "The Thief of Baghdad" off the floor, Natalie Kalmus will visit Hollywood again to supervise "North West Passage." She will probably return before Alexander Korda's next Technicolor production, "Manon Lescaut," with Merle Oberon, is completed.

MERLE OBERON PREPARES FOR "MANON LESCAUT"

Technicolor Tests at Denham

Merle Oberon (Mrs. Alexander Korda) was tested at Denham last week for her next film for Alexander Korda Productions, "Manon Lescaut," which is being written by R. C. Sherriff. The tests were carried out in Technicolor.

Besides tests, Miss Oberon had her first portrait sitting since last year. She has changed her hair style since making her last British film, "Over the Moon," which is due for showing by United Artists shortly.

HURST FINISHES

"The Night of the Fire"

Shooting on "The Night of the Fire" has been completed at Denham by Brian Desmond Hurst.

Final shot showed Ralph Richardson, armed hunted murderer, being cornered by the police on some Newcastle steps. In the street below, Romney Brent, as Richardson's friend, urges him not to give himself up.

Hurst is delighted with these last scenes. "Richardson," he says, "is simply terrific. His death scene will lift audiences right out of their seats."

In the cast are Diana Wynyard, as heroine, Mary Clare, Romney Brent, Dave Crowley, and Sara Allgood. It was produced by Josef Somlo for G.F.D. release. To celebrate completion of the picture, Brian Desmond Hurst threw a party at the studios for members of his unit. Over a hundred attended.

"ARSENAL STADIUM MYSTERY"

Good Progress at Denham

There are almost too many Dicks actively concerned with "The Arsenal Stadium Mystery," which I found in full swing on the Denham floors on Monday. I found old acquaintances in Thorold Dickinson directing; Desmond Dickenson, cameraman; Cecil Dixon, assistant director, and Leslie Banks, who is playing a detective (or "dick"). Confusion is, however, artfully avoided.

A replica of the Arsenal club's board-room was so authentic that the actual leather-back monogram chairs and the £200 table had been specially loaned to the studio. Here Mr. Banks was crisply doing some cross-questioning of Capt. Richard Norton's new Swedish discovery, Liane Linden, aided by Ivor Maclean. George Allison himself Arsenal's popular manager, arrived to play the part of himself during the afternoon, without make-up.

AIR SCENES DIRECTED BY RADIO

"An Englishman's Home," Final Stages

Albert de Courville I learned on Monday was away on a secret R.A.F. location near Winchester, making flying scenes to complete "An Englishman's Home," the G. and S. production now in its final stages.

For the first time film scenes were being directed by radio from a car to the aviators aloft. Richard Ainley appears in this sequence.

Mary Maguire, Edmund Gwenn, Paul Hanreed, Geoffrey Toone, and Mark Lester are among the principals of this newly-adapted patriotic thriller.

Horoscope Featurette for Exclusive

E. Carreras, of Exclusive Films, Ltd., announces the production of "Your Horoscope for 1940," direction by Widgey R. Newman.

A strong cast has been assembled and a nation-wide publicity tie-up is now in preparation.

John Miller and Frank Cadman will be in charge of photography, with settings by W. Roy Plaskitt.

Dealing with each twelve months of the astrological year, the film will give predictions and sufficient story value to make the subject an "out of the rut" entertainment picture.

PUSH-PULL RECORDING GROWING IN FAVOUR

Class "A" System and How It Operates

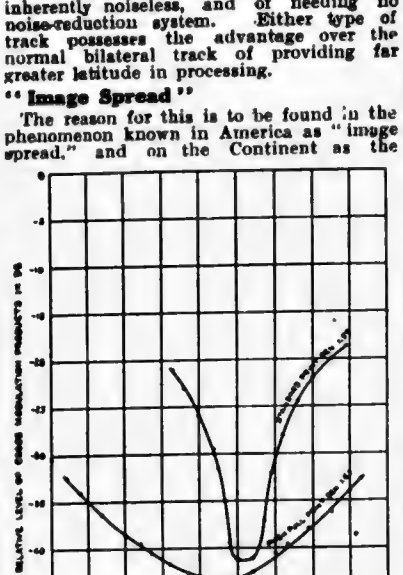
GREATER LATITUDE IN PROCESSING

THE use of push-pull recording in the studio has been finding increasing favour in America, and it has for some time past been employed at the Warner Studio, Teddington. A number of other British studios are, I am assured by R. C. Willman, of RCA, likely in the near future to be adopting the principle. In conjunction with improved methods of determining optimum printing conditions for the final normal track, this tendency should result in the maintenance of an exceedingly high standard of sound quality.

The system chosen is the Class A, as illustrated. This system does not call for the increased accuracy in optical and electrical components necessary in the case of Class B, which, however, has the advantage of being inherently noiseless, and of needing no noise-reduction system. Either type of track possesses the advantage over the normal bilateral track of providing far greater latitude in processing.

"Image Spread"

The reason for this is to be found in the phenomenon known in America as "image spread," and on the Continent as the



Cancellation curves for standard bi-lateral and class "A" push-pull tracks, plotted against negative density

"Donner effect." Both in recording and printing of a variable-area track, there is, of course, a tendency for the valleys to be filled in, so distorting the wave-form at high frequencies; the distortion is most noticeable in the case of sibilants. Filling of the negative valleys results in cut-off of the positive peaks; this, however, can be cancelled if the positive valleys are in their turn obscured, and by correctly evaluating the negative and positive distortions, the original wave-form, or something very close to it, can be regained.

The method adopted by RCA of measuring the extent of this fault is to record a 9,000 cycle tone, varying in amplitude at 400 cycles. The cross-modulation, measured through a 400-cycle band-pass filter, provides an indication of the extent of cancellation in the particular conditions.

The degree of cancellation is dependent upon both density and gamma of the negative and positive tracks. In practice, it is necessary to vary the recording lamp current and the printer light intensity, and to make tests at various settings, in order to obtain the maximum cancellation.

It will be seen from the curves reproduced that while the normal bilateral track needs to be maintained to very close limits of density to provide effective cancellation, there is a very wide range with the push-pull track. This is, of course, due chiefly to the fact that all even harmonics introduced by the defect are automatically cancelled by the push-pull principle, leaving only the less important odd harmonics to be accounted for.

Working to Set Conditions

Due to this wide latitude in the case of the push-pull track, it is no longer necessary to make tests with such tracks, but merely to work to the conditions laid down by RCA generally of negative density of 1.9 to 2.1, and positive density, for an ultra-violet print, of 1.3 or 1.4. In order, however, to prevent any undue loss of quality in the re-recorded bilateral track, it is customary in America to attach a length of double-frequency modulation track to the end of every reel, and for the laboratory to make test prints of this at varying densities, in order to determine the optimum processing conditions of the prints. Equipment for measuring the cross-modulation components is available in the RCA laboratories in this country, or may be installed by the processing laboratory.

When optimum working conditions are maintained by this means, it is found that the only serious loss of quality then introduced is in the actual printing machine, on which release prints are made. Many such machines, even after ten years of sound, are still incapable of producing slip-free prints.

Non-Stop Printing

The RCA non-slip ultra-violet printer is intended chiefly for making dupes, and is installed for this purpose in all the leading laboratories. An interesting point found by experience is that for different emulsions a different ultra-violet filter is most suitable. While broadly speaking the wave-band below 4,000 A is used, the actual filter for a particular stock is determined by test.

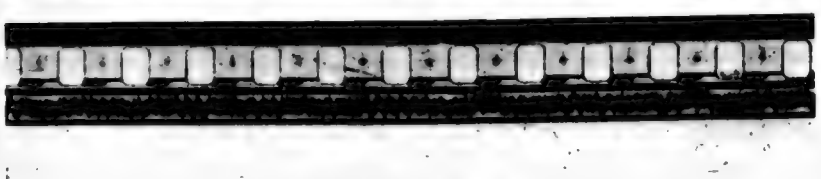
When other types of printer are used for sound printing, it is essential that they should be regularly checked for output quality. It has been found advantageous to remove the teeth from the sound-track side of the printing sprocket, and to use a weighted roller to ensure correct guiding.

The adaptation of studio equipment to push-pull necessitates in the case of RCA apparatus only the most simple and quite inexpensive modifications. In the recorder, a new mask is fitted, and the amplifier may need slight modification. The mask embodies a slight curvature at the ends, which has the effect of providing a certain compression at high amplitudes, providing the more gradual over-shooting characteristics of a density track.

With regard to the re-recording play-off heads, certain types are capable of very simple adaptation, while with others a little more work is involved. In the latest type, of course, the change involves merely the movement of a switch. In America several studios have installed a volume-compression circuit in the re-recording amplifier, which is employed only for speech, and which prevents the sudden variations in volume to which some speakers are subject.

In the Moviola, it is the practice to mask off half the track to run push-pull—a simple and effective method possible only with Class A tracks.

R. H. C.



Class "A" push-pull track

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ANGLO-AMERICAN RELEASE FOR STRAND FILMS

Two Trade Shows

Anglo-American announce the Trade show of "Wings Over Empire," the new Strand product, at the Gaumont-British Private Theatre on Friday, July 28, at 11.30 a.m.

"Wings Over Empire" is an outstanding featurette which vividly portrays the wonderful organisation of our airways.

"Sydney Eastbound," which will be Trade shown shortly, portrays the routine that is carried out between the times when an airliner berths and takes off for the hazardous journey to Sydney-Australia.

J. Buchanan and R. Lynn's New Theatre

Jack Buchanan and Ralph Lynn are to lay the foundation stone of their New Imperial Theatre at Brighton on Friday which is scheduled for opening on Boxing Day with a pantomime by Tom Arnold.

The New Imperial Theatre is a 1,850-seater arranged as a two-tier house and is equipped with standard projectors and sound equipment for use as a kinema if required. Operation will be jointly controlled by Ralph Lynn and Jack Buchanan.

WIFE "SNAPS" HUSBAND

During a break on the CHINESE BUNGALOW set at Beaconsfield, co-producer Mrs. Odette King takes a snap of her husband, director George King with Jane Baxter. Also "helping" are (left to right), Philip Bowcombe, art director; Harold Richmond, production manager; Hone Glendining, cameraman; Wallace Douglas and Kay Walsh

THAMES BECOMES MALAYAN RIVER

KING SHOOTING EXTERIORS FOR "CHINESE BUNGALOW"

HAVING completed studio work at Beaconsfield last week, George King and the "Chinese Bungalow" unit left to shoot exteriors on the Thames at a deserted spot near Hurley, which, for the purposes of the story, became the River Gula in Malaya.

George King considers himself fortunate to have found a privately owned ex-naval launch of the type used in that part of the world. A little grey paint, a smart awning and a three-pounder "gun" mounted for'ard re-converted this harmless looking launch into a snarling river-patrol greyhound, commanded by Lieutenant Richard Marquess (Robert Douglas).

Many important river scenes featuring Paul Lukas, Jane Baxter, Robert Douglas, Kay Walsh, and Wallace Douglas, on the naval launch and in Yuan Sing's (Paul Lukas) private launch, have already been shot, but because of inclement weather much remains to be done. The unit is now standing by ready to get the final sequences.

BUTCHER'S RESUME AT NETTLEFOLD

Brunel Making "Young Person in Pink"

Butcher's are to make a film of the stage success, "The Young Person in Pink," to be directed by Adrian Brunel. Difficulty is being experienced in finding a suitable title for the film. The cast includes Elizabeth Allan, Jeanne de Casalis, Enid Stamp Taylor, Basil Radford, and Muriel Aked, with G. Faithfull at the camera.

This is a Butcher-Dan Birt production and the announcement of Adrian Brunel to direct will be welcomed by the Trade, for it is a considerable time since we last had the pleasure of viewing a production by this able director. The production will take the floor at Walton on July 21.

Diana Churchill photographed with Harold French, who is directing her in THE HOUSE OF THE ARROW, new Associated British Picture

TWO KORDA STARS ON LONG CONTRACTS

Ralph Richardson and Laurence Olivier

Ralph Richardson, Britain's leading character actor, has been given a new long-term contract by Alexander Korda, for whom he has worked for the last five years.

Richardson, whose latest triumphs include "The Citadel," "The Four Feathers" and "Q Planes," played his first part for Mr. Korda in "Things to Come," and followed this with "The Man Who Could Work Miracles," "South Riding" and "The Divorce of Lady X."

Under contract to Korda is another Denham personality now loaned to make pictures in Hollywood, where his success has been spectacular. He is Laurence Olivier, whose success in "Wuthering Heights" made him the most sought-after English actor in America. Mr. Korda planned to star him again with Merle Oberon in "Manon Lescaut," his next production now being written by R. C. Sherriff, but he has agreed to release Olivier for another film in Hollywood, probably "Rebecca."

Vivien Leigh, who lately completed "Gone With the Wind," is another Korda star loaned to the American film city.

Teddington Units Working at Full Pressure

"DOCTOR O'DOWD" COMPANY ON LOCATION IN CUMBERLAND

WARNER BROS.' First National Productions can claim to be one of the busiest companies in the business at the moment with a production unit working on location in Cumberland, another filming in Wales and David Macdonald making "The Midas Touch" for Sam Sax at the Teddington Studios.

The Cumberland unit commenced work on Monday on a story tentatively titled "Doctor O'Dowd," based on an idea by L. A. G. Strong, with the original screen play by Austin Melford and Eric Twist.

This subject brings to the screen for the first time Peggy Cummins, a young Irish girl of fourteen, who Sam Sax believes will certainly develop into a topline star. Shaun Glenville, famous stage and variety star, is also making his film debut in this subject and will appear as the doctor.

Direction is by Herbert Mason.

The unit working in Wales is filming the thrilling motor smash sequence which climaxes the David Macdonald picture, "The Midas Touch." Progress on this subject is going ahead very satisfactorily and rushes indicate that Barry K. Barnes, who stars, and David Macdonald will have another success—their fourth since this combination came together in "This Man is News."

Judy Kelly is playing opposite Barnes in this subject, and Frank Cellier has the important rôle of the Welsh millionaire. Iris Hoey and Bertha Belmore head the supporting cast, which is one of the best seen in a British subject.

Title Change

"Dressed to Kill," the film directed by Roy William Neill at Teddington Studios, has been retitled "His Brother's Keeper."

Heading the cast is Clifford Evans, Tamara Desni and Una O'Connor.

"His Brother's Keeper" will be released by Warner Bros.

DYER CELEBRATES CARTOON JUBILEE

25 Years of Production

Anson Dyer celebrated his 25th year of cartoon filming with a birthday party at Hammersmith studios last week.

He started cartoon production with Cecil Hepworth in 1914 at Walton-on-Thames, making "Bobby the Scout" series. This was followed by satirical Shakespearian cartoons similar to "Romeo and Juliet," then "Three Little Pigs," "Little Red Riding Hood" and a special series similar to the famous "Out of the Inkwell" cartoons.

He is now engaged on the production of a new colour series featuring the famous Zoo character, the Panda.

GREEN TO FILM REGIMENTS' HISTORY

ARMY SERIES STARTS AT ALDERSHOT

"FAMOUS British Regiments" is the general title of a series of two-reel attractions being produced by Frank Green, with the co-operation of the War Office.

A series of six films is at present envisaged, and the first three deal with the Royal Artillery, the Dorsets, and the Royal Corps of Signals. The remainder will cover the widest sphere of local appeal, including Scottish and Welsh regiments.

They will show for the first time the spectacular deeds in which each regiment won its spurs, and how regimental has become national history. The modern military machine will be depicted in all its splendour, and the inclusion of regimental bands is likely to give each film immense public appeal.

The first production unit commences work this week at Aldershot, and other units are being assembled. The series is planned for the earliest possible release, and it is expected that the first three films will be Trade shown at the end of September. Ace Distributors, Ltd., will distribute throughout Great Britain.

"FRENCH WITHOUT TEARS" RECORDING

Musical Backgrounds

Recording for Anthony Asquith's film, "French Without Tears," is now in progress and will include a specially written theme song. The dusky Three Peters Sisters will sing it as a background to some of the scenes in the film, which will be released by Paramount.

Nicholas Brodszky, who is doing the score for "French Without Tears," is the famous Hungarian composer who won such high tributes for his work on Charles B. Cochran's Coronation Revue, "Home and Beauty," and on "Let's Pretend," the recent St. James' Theatre revue.

A.T.P. Make Film for Government

Associated Talking Pictures, Ltd., have just completed at Ealing a National Service film for the Ministry of Labour. It is to be released in September.

Ernest Brown, the Minister of Labour, has accepted an invitation to visit the studios next Monday for a preview of the

To ensure the accuracy of detail in the military scenes in "An Englishman's Home," Neville E. Neville, the producer, engaged Capt. G. V. Haynes, D.S.O., as a military adviser.

The Pulse of the Studios

WHAT IS BEING PRODUCED AND WHERE

SUBJECT.	DIRECTOR.	PRINCIPALS.	CAMERAMAN.	STAGE.
ASSOCIATED BRITISH.—Elstree 1600.				
House of the Arrow (Ass. Brit.)	Harold French	Keneth Kent, Diana Churchill.	Walter Harvey	Third week.
On Guard (Ass. Brit.)	Harold Huth	Penelope Dudley Ward, Walter Rilla, Robert Newton.	Phil Tannura	Fourth week.
DENHAM STUDIOS.—Denham 2345.				
Thief of Baghdad (L.F.P.)	Ludwig Berger	Conrad Veidt, Sabu, June Duprez, Rex Ingram.	G. Perinal	Sixth week.
Ten Days In Paris (Irving Asher)	Tim Whelan	Rex Harrison, Karen Verne	Otto Kanturek	Sixth week.
Arsenal Stadium Mystery (G. & S.)	Thorold Dickinson	Leslie Banks, George Allison, Anthony Bushell.	Desmond Dickinson	Fifth week.
EALING STUDIOS.—Ealing 6761.				
Return to Yesterday (Capad)	Robert Stevenson	Clive Brook, Anna Lee,	Ronnie Neame	Second week.
David and Goliath (Capad)	Pen Tennyson	Paul Robeson	———	In preparation.
GAINSBOROUGH—Clerkenwell 1271.				
They Came by Night (20th Century)	Harry Lachman	Will Fyffe, Phyllis Calvert, Sylvia St. Claire.	Jack Cox	First week.
HIGHBURY STUDIOS.—Clissold 3003.				
Sons of the Sea (Brit. Consolidated)	Maurice Elvey	———	On Location	Second week.
Mrs. Pym of Scotland Yard (Grand Nat.)	Fred Elles	Robert English, Mary Clare.	Brian Langley	Second week.
NETTLEFOLDS.—Walton-on-Thames 1460.				
Untitled	Adrian Brunel	Elizabeth Allan, Jeane de Casalis, Enid Stamp Taylor, Basil Radford.	G. Faithfull	In preparation.
RIVERSIDE STUDIOS.—Riverside 3012.				
Be Prepared (Jack Buchanan)	———	Jack Buchanan, John Mills.	Henry Harris	In preparation.
SOUND CITY.—Chertsey 2211.				
Live and Let Live (Para. Brit.)	Mario Zampi	Douglas Wakefield	———	Second week.
Stars Look Down (Grand National)	———	———	———	Exterior Scenes only.
TWICKENHAM.—Popesgrove 4444.				
Stars Look Down (Grand National)	Carol Reed	Margaret Lockwood, Michael Redgrave, Nancy Price.	Mutz Greenbaum	Fifth week.
WARNER TEDDINGTON.—Kingston 2181.				
The Midas Touch (WB-FN)	David Macdonald	Barry K. Barnes, Judy Kelly	Basil Emmett	Third week.

"LADY OF THE TROPICS"

Scenes from LADY OF THE TROPICS, which Metro-Goldwyn-Mayer will shortly show to the Trade. Robert Taylor and Hedy Lamarr are co-starred at the head of a cast including Joseph Schildkraut, Ernest Cossart and Zeffie Tilbury, under the direction of Jack Conway

The KINE YEAR BOOK
PRICE 15/- POST FREE
THE TRADE'S ENCYCLOPAEDIA

The Observation Window

A Managers' Training School

AN AUTO REAR SHUTTER

Facts from the Non-Technical

APPRECIATION of the scheme of a training school for managers, inaugurated in connection with the J. F. Emery Circuit, of Manchester, has been forthcoming from many exhibitors as a result of the description of the scheme which appeared in the June 22 issue of the KINE.

DENNIS C. WALLS, who is the chief instructor of the training scheme, had evidence of this while at Blackpool Conference, when many exhibitor friends expressed their praise of the scheme, with special mention of the curriculum as set forth in the KINE. article. In this connection, readers may care to be reminded of the KINE's recent publication "The Complete Kinemanager," which is enjoying a wide circulation.

PATENT abstract No. 503,832, in the name of I. G. Farbenindustrie Akt.-Ges., reads as follows: "In the production of kinematographic multi-colour pictures there is produced, in addition to the main original, a proof original on photographic material having several silver halide emulsion layers containing colour formers fast to diffusion and which are processed by colour development, the proof original being used to edit the main original. The emulsion layers and the process of development are as described and claimed in Specifications 458,400, 465,823, 479,838, 493,000, 484,698, and 488,853. The proof originals may be developed directly to positives by reversal development or developed and printed by the negative-positive process.

THE installation of a five-track sound projection machine, the first of its kind in Hollywood, has been completed at the Paramount studio sound cutting department. This enables five separate sound effects to be synchronised with picture simultaneously. First picture to be edited with its aid is "Beau Geste," the Gary Cooper starring feature.

A MODIFICATION of the rear shutter with fan blades is provided in a new German projector, the A.E.G. "Euro-M2." In this machine, the blades of the rear drum shutter are actually formed as a centrifugal fan; air enters the shutter housing from underneath, is blown upon the film in the gate, and finds its way out of the top of the housing. The auto-shutter is formed as two hinged flaps inside the drum shutter, as in the Ernemann and Kalee 12.

IN order further to reduce gate heat, the gate is formed as a separate casting from the shutter housing, there being no direct interchange of heat. Another safety device is the trip actuated by the top film loop. A new mirror arc designed to work with this machine can be run at high or low intensity, at currents up to 50 amps.

RELIABLE enough perhaps in matters of finance, City editors do not always inspire one with confidence when they dabble in technical matters. The City editor of the *Daily Mail*, for instance, informed his readers recently that in spite of official reserve on the part of the C.E.A. "installation of television in kinemas is rapidly increasing, particularly in Yorkshire." Yorkshiremen are proverbially long-sighted but that they would instal big screen television with no possibility of diffusion for a year or two yet is very unlikely.

AGAIN. I read in a London evening paper last week, on the strength of a Berlin message, that the first metal kinema film in the world has been produced by a young German inventor, and is now being demonstrated by the chief technical office of the Nazi Party. It must be two years ago that I first mentioned metal film in these notes, and gave a history of American experiments and achievements in the KINE. of September 9 last year. The German inventor appears to be a few years behind the times.

J. BENSON.

TELEVISION BY A NEW SYSTEM

Separate Carrier Waves Employed

Details are given in *Television and Short-wave World* of the Dumont television system which has recently been undergoing tests in America. A feature of the system is that the scanning signals are transmitted on separate carrier waves. The advantage is, of course, a considerable simplification of the receiver, in which the sinusoidal synchronising pulses are simply picked up, converted to the saw-tooth wave-form, as amplified, instead of being generated by a separate circuit and interlocked by the transmitted signals.

It is claimed also that the present two-to-one interlacing may be usefully replaced by possibly four or six interlacings. It is unnecessary to sacrifice 20 or 25 per cent. of the broad vision channel for synchronising pulses, and it is claimed that a reduction of frequency band is possible, permitting of the use of wave-lengths with longer range.

Two carrier-waves are used in adjacent ultra-high-frequency channels. One carrier is modulated by the vision signals only, and the other by the line and picture sweep currents and the audio frequencies, in distinct narrow sub-carriers. In the receiver, a single tuning control is used for all the channels.

In the same issue of *Television* are given some interesting landmarks in television history. In 1873 the light-sensitive properties of selenium were discovered; in 1878 the Crookes' tube was discovered, and cathode rays demonstrated. In 1883 Edison discovered the emission of current from a lamp filament, which in 1906 led to the three-element vacuum tube, attributed not to Sir Ambrose Fleming, but to Lee de Forest. In 1884, Paul Nipkow patented the scanning disc which bears his name, and in 1890 C. F. Jenkins commenced experiments with it, which were not, however, demonstrated until 1925. In 1926 came Baird's first public demonstration, and two years later the first television drama was broadcast in America. America also claims the first public theatre demonstration, in 1930.

These landmarks give some indication of having been inspired in America; it would be interesting to have corresponding dates of British experimenters.

SOUND DISTORTION FROM TWO ASPECTS

Electrical and Photographic Faults

SOUND distortion, electro-acoustical and photographic, is examined in papers submitted by E.R.P.I. to the Society of Motion Picture Engineers and summarised in the June *Journal*

The first point considered is the alteration in frequency content of the voice at different speech levels. When a person speaks in a low, confidential tone, the low and high frequencies are relatively prominent as compared to the voice characteristic of normal or declamatory intensity. When the voice is raised to a normal conversational level, the low- and high-frequency tones increase only slightly, but the intensity of the middle-frequency tones increases to an appreciably greater extent. When the voice is raised to a declamatory level, the intensity increase of the low- and high-frequency tones is relatively small, but again the increase of the middle-frequency tones is relatively great.

Unnatural Quality of Voice

It follows that if during recording an actor speaks in a lower tone of voice than is normal for the action being depicted, the quality will be unnatural. The low- and high-frequency tones of his voice will be accentuated, and therefore, in order to make his voice natural as heard in the theatre, it will be necessary to attenuate these frequency components. In some studios the actors are permitted to speak in low tones, whereas in other studios they are requested to speak more loudly; it is necessary to use appreciably more dialogue equalisation in the former studios.

In reproduction, the hearing characteristic of the average listener further accentuates the low frequencies, due to the reproduction of the speech in the theatre at a greater intensity than normal, in order to override theatre noises. Loudness is a measure of what the ear hears, whereas intensity is a physical quantity which may be measured by means of a microphone and sound meter. For a 1,000-cycle tone, the loudness and the intensity required to produce that loudness have the same numerical value.

The Factors Involved

The numerous factors involved are summarised in a chart, of which the first curve relates to voice characteristics, and the second is the reverberation time of the stage, which at low frequencies is longer than at high. These and other similar curves relating to the microphone, dialogue equaliser, voice-effort equaliser, low-pass filter (which begins to cut off at 6,000 cycles) and light valve are summarised in a curve which shows that the over-all recording response is approximately 10 db. greater at 5,000 cycles than at 1,000 cycles.

Corresponding curves for reproduction include the A.M.P.A.S. electrical characteristics, the two-way speaker characteristics, theatre reverberation characteristic, and the ear characteristic; these are similarly summarised in a curve which shows a gain of 6 db. at 1,000 cycles and a loss of 27 db. at 8,000.

The over-all recording and reproducing characteristics combine to give a curve which is practically flat to 4,000 cycles. It is "subjectively" flat, inasmuch as it includes not only the acoustic, mechanical and electrical elements of the recording and reproduction system, but also the voice quality of the actor and the ear of the listener. The rise in the over-all recording characteristic is almost exactly compensated for by the droop in the reproduction characteristic; this provides effective pre- and post-equalisation, which reduces the reproduction noise in the theatre.

It is proposed to carry these studies further by including music and dialogue, recorded both in the regular manner and stereophonically.

Variable Density Distortion

The second paper relates to the analysis and measurement of distortion in variable-density recording. The factor principally considered is inter-modulation, or the modulation of the amplitude of one frequency component by another frequency component simultaneously impressed on the modulating device.

This type of distortion is encountered in the light-valve records, particularly when a low amplitude high-frequency signal is impressed on a high-amplitude low-frequency signal. This may be explained as follows. Since the amplitude of the high frequency, say 8,000 cycles, is dependent on the mean

Continued on page 44

THIS WEEK'S PROJECTION ROOM

Ross projectors operating with Western Electric Mirrophonic are installed in the Ritz, Market Harborough, one of the recent additions to the A.B.C. circuit

SHIP CARBONS

EARLY EXPERIMENTS IN PHOTOGRAPHY

Exhibits at the R.P.S.

The centenary of photography is celebrated by an exhibition arranged by the Royal Photographic Society at the Science Museum, South Kensington. The exhibition was opened on Thursday last by the Marquess of Salisbury, who recalled having used the wet-plate process 50 years ago.

The chair was taken by Colonel Moore-Brabazon (a director of Kodak), who J. Dudley Johnston, hon. secretary of the society, mentioned was an honorary fellow. Colonel E. B. Mackintosh, director of the Science Museum, referred to the many scientific uses of photography.

The exhibition covers the whole history of photography, from its invention to its latest applications. First come the silhouette impressions dated 1802 of Thomas Wedgwood and Sir Humphry Davies, and the metal engravings of Niépce, prior to 1829, which ten years later led to the Daguerrotype. In 1839 Fox-Talbot invented photography as we know it to-day, including the processes of development and fixing of paper negatives, from which positives were made. Examples of the work of all these pioneers are on show.

The first process on glass, the wet-plate process, was invented in 1851, and 20 years later came the dry-plate process. A large number of prints, historical and modern, are on view, chiefly from the R.P.S. permanent collection, also a variety of apparatus leading up to the perfection of the modern camera.

Two omissions which strike one are the small attention devoted to the invention of celluloid and its application to photography; and the entire lack of reference to kinematography, which is, however, explained by the fact that a subsequent exhibition in November, to be arranged by the society's kinematograph section, is to deal solely with this subject.

In the annexe are illustrated numerous applications of photography—colour photographs, X-ray photography (including an X-ray photograph of a full figure) photomicrography, photo-engraving, documentary and aerial photography (the last illustrated by the Williamson aerial camera).

The exhibition is open from 10 a.m. to 6 p.m. (Sundays 2.30 p.m. to 6 p.m.) until August 27. Admission is, of course, free.

PRIZE-WINNING PUBLICITY TABLEAU

Entered in the Cirencester Carnival by H. B. Walker, this colourfully-decorated lorry capturing the atmosphere of THE ADVENTURES OF ROBIN HOOD (First National), secured first prize for the Picture House

KINEMA SECURES DECORATIONS AWARDS

CARNIVAL SUCCESSES FOR "ROBIN HOOD" BOOST

BY bringing his theatre's activities well to the foreground during Cirencester's annual carnival, H. B. Walker focused considerable attention on the screening of "The Adventures of Robin Hood" (First National) at the Picture House and, in addition, won two first prizes for his part in the event.

For the occasion, the front of the kinema was given a gay appearance with Union Jacks, flags and bunting, while over the canopy was a board bearing the message: "Help our hospital—our hospital helps you." This was surrounded by numerous coloured lights and the display won the first prize in the decorated building class.

Mr. Walker's entry in the actual procession tied-up with "The Adventures of Robin Hood." A woodland scene was built up on a lorry and, standing amongst the greenery was Maid Marian with Robin Hood and one of his men. This colourful and appropriate tableau was awarded first prize for the type of entry and, incidentally, the costumes of the three characters in the scene were made by the staff of the theatre.

Previous to the week of the carnival, the ballotting for the Carnival Queen took place on the stage of the theatre, and for the occasion Mr. Walker engaged as a stage turn the Two Melody Boys—two of Carroll Levis' discoveries—and made a special display in the foyer of the house. A lucky floral horseshoe hung over the pay-box with a card announcing the turn, and from this ribbons extended to the blue discs on the lamps outside the entrance, on which the times of the ballots were stated.

Eliminating heats took place each night up to Friday, when the final judging was held and the queen and her four maids of honour chosen.

By his participation in the event Mr. Walker secured a good deal of Press publicity for the theatre, and his assistance and co-operation was greatly appreciated by the organisers of the carnival.

"Q PLANES" BARGAINS

In conjunction with the *Clacton Times and Gazette*, the Odeon, Clacton, is running a "Search for Bargains" competition to coincide with the showing of the film "Q Planes" (Columbia).

With the Showmen of Deal and Dover

ODEON'S BUSY MICKIES • VICIOUS BOOKING BARS • LICENCES FOR ADVERTISING

CONTINUING my annual visits to kinemas situated in well-known holiday resorts and popular tourist centres, I decided this year to make Deal and Dover my central point for a survey of South Kent's entertainment amenities. The differing conditions found in the various towns and the methods adopted by the live showmen to attract the holiday-maker make interesting reading for the town manager, even though his troubles take a different course.

Deal, with a population of less than 14,000, has, despite many adverse conditions, four kinemas to provide entertainment, one of them being in Walmer, which may easily be termed a suburb.

Starting at the most recent of the kinemas, the Odeon, two of whose former managers (C. E. Stead and C. Stuart Burgon) are now in London upholding the banner of showmanship, I met Derek D. O'Connor, who came here from Woolwich last March to succeed Mr. Burgon. Mr. O'Connor finds Deal rather sleepy after London, but does what he can to liven things up with clever advertising stunts.

He mentioned a lively campaign he initiated some while back to put over "Marie Antoinette" and a monster cut-out he erected to publicise a Formby film. His latest effort—which will cover a period—concerns the selection and crowning of the Carnival Queen who will rule over the annual festivities in connection with the local hospital appeal.

The Queen and four Maids of Honour will be chosen by ballot of his patrons and he hopes to secure the attendance in August of a well known personality to perform the crowning ceremony.

Mr. O'Connor has a healthy Mickey Mouse Club which, among other useful activities, collects potatoes, silver paper and other items to help the hospital, and in regard to the latter he has his eye on a challenge cup which is presented yearly for the best collection of foil.

Doyen's Progress

At the Royal, I met Deal's doyen of showmen, Charles Collins, who, with his father, began showing films in the town at the former Marina Hall in 1910. That, however, was not his first experience of the Trade, for he was associated with Sir William Jury in the very early days when he used to give shows in and around London with portable gas-lit projectors.

Mr. Collins gave me an interesting account of the rather frigid reception he had on first moving to Deal, but he and his two shows—for he now also controls the King's Hall, Walmer, not many minutes' walk from the Royal—are now an accepted part of the local amenities. The Royal was extensively modernised and improved in 1934 at a cost of £14,000 and is now a very pleasing property, while the King's Hall was built in August, 1912, and has recently been renovated and reseated.

Mr. Collins does his own booking and astonished me by stating that he is barred by circuit halls in Dover—ten miles away!

The remaining kinema in Deal is the Regent, on the front close to the pier entrance. Unfortunately, I was unable to meet Mr. Carey, partner-manager, but I gather that the premises, which belong to the Council, were leased to Mr. Carey and his partner in 1933 for its present purpose after having been used as a concert hall.

In Dover, the first personality I met was another veteran (in terms of experience) of entertainment, A. H. Overs, whose son has of recent years made a big name for himself as an exploiteer at Ashford and Canterbury. Mr. Overs, Sen., was with Harry Day for 25 years as stage manager, starting in 1904 at the Britannia, Hoxton. He toured the country with productions and ten years ago saw the possibilities of a derelict garage in New Street, Dover, acquired it, and had it converted into a picture house—the Plaza. Later, he leased it to A.B.C. and remained to manage it for them.

Facilities for Publicity

Mr. Overs uses the long corridor running from the entrance to the auditorium for advertising purposes and also carries out publicity stunts whenever he can, sending men around the district in costume, engaging ponies to carry banners naming special films, and so on. It was clear to me where R. C. Overs gets his flair for showmanship!

It was my misfortune to miss Manager Sale, of the Granada, for he was on holiday when I called, but in a short chat with his deputy, G. A. Dvorjetz, who goes on touring relief duties during the summer when his own hall, the Central, Canterbury, is closed for a period, I learned that Mr. Sale has been in charge for some time past.

There have been changes at the Regent, Dover's only other regular kinema. Some months back it was acquired from B. C. Fortescue by A. H. Read and is now managed for the latter by J. Anthony, who some years back was Mr. Read's general manager and later acted in a similar capacity for Union Theatres.

Mr. Anthony is very proud of his present charge, which is certainly a fine building in the modern style, and he has just had new still frames and easel boards by Classic Displays installed around the building. Shortly, Mr. Anthony is taking part in the selection of the town's Carnival Queen for the hospital festivities on August 2.

An interesting point which Mr. Anthony mentioned to me is that all hoardings in Dover are licensed by the Council. No fee is charged, but you cannot put up a poster without holding an official permit, and every site is numbered and listed.

"DUKE" HUNTED BY CHICHESTER PATRONS

INTERESTING ADAPTATION OF "LOBBY LUD" STUNT

AN adaptation of the popular "Lobby Lud" stunt proved an excellent advertising medium when operated by T. D. Hunt in connection with the showing of "The Duke of West Point" (U.A.) at the Plaza, Chichester.

On the Saturday morning prior to the playdate, an extensive teaser campaign was opened in the local *Observer* to culminate with an announcement proclaiming that "The Duke" would be in the city the same afternoon. Anyone carrying the newspaper open at that particular page, and challenging him correctly, would receive guest tickets for "The Duke of West Point."

Altogether, 24 column inches of teaser advertisements were inserted, while six newsboys carrying contents bills worded: "'The Duke' is in town to-day," paraded the streets all day. On the Monday of opening, a large number of telephone subscribers were given mysterious messages such as "'The Duke' has arrived," after which a car toured the district with a giant banner worded: "Welcome to 'The Duke.'"

Ten days before the playdate Mr. Hunt inaugurated his campaign with a distinctive front of house display made by the clever adaptation of the renter's pictorial 16-sheet. The portion depicting a crowd held back by policemen was placed against the wall, while the top part worded "'The Duke' is coming" was pasted on the pavement at the entrance.

During the week, a table in the kinema's café was "Reserved for 'The Duke of West Point.'"

SPOTTING THE STARS AT WORTHING

Catering for Film Fans

In connection with the screening of "The Four Feathers" (U.A.) at the Odeon, Worthing, George Stevens arranged an interesting contest in conjunction with the *Worthing Gazette*. Patrons were invited to name stars blanked out on pictures taken from a variety of films in which Ralph Richardson, C. Aubrey Smith, or John Clements have appeared. Competitors had to name the film to which each illustration referred, also the other characters represented.

Two pictures appeared each week for a period of three weeks, and the prizes consisted of guest tickets for "The Four Feathers."

Humour in "Topper" Tie-up

G. J. Wrinnall, in charge at the Odeon, Worthing, during George Steven's vacation, put out some novel publicity for "Topper Takes a Trip" (U.A.).

Working in conjunction with the opening of the new Fifty Shilling Tailors' Worthing branch, abutting on the Odeon, he arranged a novel window display, in which a prominent position was allotted to a model in full evening dress, with a "topper" suspended over his head and a display board beneath giving details of the screening.

Crowds of holiday-makers were attracted by this window feature and a bold poster reading:—"Please note: This week only. Gentlemen arriving in top hats will be cheered at the doors and admitted free of charge."

FORTIFICATIONS BUILT IN BRISTOL

"Poilus" Guard the Odeon

When showing "Double Crime in the Maginot Line" (United Artists) at the Odeon, Bristol, I. A. N. Beadle erected a "pill box," replicas of those used in the Maginot Line, on each side of the entrance to the theatre. These boxes, with the muzzles of guns showing through the ports, were "guarded" by two men in the grey uniform of the French poilu. These men remained on duty on the front of the house during the performance.

On the opening night of the film, the performance was attended by the Consuls and Vice-Consuls of France, United States, Argentine, Columbia, Belgium, Denmark, Finland, the Netherlands, Latvia, Greece, Portugal, Spain, Sweden, Turkey, and Yugoslavia, as well as the Trade Commissioner and Assistant Commissioner for Canada.

"NAVAL" DISPLAY AT WEST HARTLEPOOL

War Days Recalled

"The Luck of the Navy" (A.B.P.C.) was given a big send off by G. H. Barker, of the Forum, West Hartlepool, who invited a company of the Navy League Sea Corps to attend a screening.

In the foyer, a naval exhibition included a war trophy—the binnacle of the R.M.S. *Berengaria*, which, as the *Imperator*, was launched by H.I.M. Kaiser William, and another interesting exhibit was a Boxer rocket as used by the Rocket Life Saving Brigade.

In his monthly programme, Mr. Barker aroused great interest in the film by urging that the Hartlepools which were bombarded by the German Fleet should in this present time of crisis be made a centre for the training of merchant seamen for the Navy Reserve.

This suitably inscribed silver plaque is being offered by General Films as the first prize in their MIKADO exploitation competition, details of which appear below

G.F.D.'s "Mikado" Competition For Managers

HANDSOME SILVER PLAQUE AS FIRST PRIZE

C. M. WOOLF, managing director of General Film Distributors, announces a special exploitation competition, open to all circuit and independent managers, in connection with the release of "The Mikado." A handsome silver plaque, suitably inscribed, is the attractive award offered as first prize in this drive.

The main points which will be taken into consideration during the judging are: (1) Press publicity and advertising (composite pages); (2) outdoor advertising; (3) street stunts; (4) shop window tie-ups; (5) street parades, etc. Showmen entering the contest are invited to send photographs of stunts, together with Press and advertisement cuttings, and a detailed report to John Specterman, director of exploitation, General Film Distributors, 127-133, Wardour Street, W.1.

Managers who have already played "The Mikado" are advised that their situation and other points will be taken into consideration when they send particulars to the address above.

"Smash and Grab" Publicity

While showing "Crackerjack" (G.F.D.) at the Gaumont, Chippenham, H. J. Falls noticed some workmen boarding up a large shop window that had been badly cracked. Recognising an opportunity to secure some appropriate publicity for the film, Mr. Falls contacted the proprietor of the shop and received his consent to use the damaged window for the purpose.

The cracks in the glass were accentuated with whitening and a roll of linoleum was pushed through the hole in the glass, with a notice reading: "Who cracked this window? 'Crackerjack,' showing at the Gaumont."

Around London with the SHOWMAN

THE Savoy, Teddington, resembled one of His Majesty's naval depots during the screening of "Wings of the Navy" (Warner), for L. C. Heddon secured the co-operation of the local Sea Cadets to stage a miniature "Navy Week."

"Dressed" with flags, pennants and bunting, the house was given a suitably gay appearance, while in the vestibule an exhibition of naval equipment such as a ship's bell, log, guns and a morse signalling installation, attracted the attention of young and old alike. The naval atmosphere was increased by the cadets, who, in full ceremonial uniform, marched up and down outside the building on "sentry go."

On the Friday evening, a gala performance was given, at which the civic authorities were present, together with the entire company of the local branch of the cadets, who marched to the kinema, headed by its band. The Mayor took the salute, and inspected the guard of honour in the forecourt.

"Midnight" Essayists

For the run of "Midnight" (Paramount) at the Ritz, Richmond, Robert Burns, the manager, tied-up with a local hairdressing establishment to run a simple essay contest. Lady patrons were invited to send postcards to the Ritz manager stating, "Why I like to look my best at Midnight," and compete for free beauty treatment courses offered as prizes.

In the vestibule, the stunt was advertised as an attractive display of cosmetics, in which stills of the artistes in the film were exhibited to advantage.

Another interesting angle exploited by Mr. Burns was a tie-up with a well-known manufacturer of electric clocks, whose stockists in the town exhibited advertising matter linking up their wares with the films. Prominence was given to the slogan, "Set your clocks from midnight to midnight to see 'Midnight.'" An amusing angle was the synchronisation of the clocks on show in the vestibule for the alarms to ring at the times of the commencement of the run of the film.

"White Zombie" Visits Holloway

Eerie atmosphere for the screening of "The White Zombie" (United Artists) at the Regent, Holloway, was created by B. Miller with striking front-of-house effects which did not fail to attract the attention of passers-by.

Arriving at the Regent, I was greeted by a number of skeletons, skulls and bones suspended over the columns separating the entrance doors with powerful black and white notices, such as "You have been warned—'The White Zombie' strikes at 3 p.m., 6 p.m., and 9.45 p.m."

In the entrance vestibule a further set of eerie decorations emphasised the nature of the film, but in this case the atmosphere was strengthened by appropriate special lighting. Alongside the pay-box was a powerful setting depicting Bela Lugosi in his remarkable characterisation of the "White Zombie," while overhead, a clever illusion, staged with a life-size cut-out depicted a woman floating in mid-air.

Finishing-off his macabre advertising, Mr. Miller displayed an unusually bold poster worded in giant letters:—

"**To Husbands:** Don't blame us if the missus starts looking under the bed at night.

"**To Wives:** Don't blame us if the old man's teeth chatter.

"**To Bachelors:** Don't blame us if your best girl starts losing her schoolgirl complexion.

"**To Girls:** Don't blame us if your boy friend becomes afraid of sitting in the dark. Put the blame on the 'White Zombie.'"

Model Aero Exhibition

G. W. Sutherland, of the Embassy, Harrow, devised a fine vestibule display to boost the run of "Tailspin" (20th Century-Fox).

The local residents are very enthusiastic about aeronautics, and as the town possesses an enterprising model aeroplane club, Mr. Sutherland was enabled to arrange an interesting exhibition of the models owned by its members. Displayed with explanatory charts, maps, and other paraphenalia of the flying world, these planes were surmounted by the Challenge Cup won by the club in open competition against all the other clubs in England.

Star Judges Beauties

Judy Kelly, the popular film actress, received a great welcome when she visited the Odeon, North Finchley, recently, to judge the finals of C. E. Stead's beauty competition, organised in conjunction with Max Factor make-up preparations. Accompanied by Miss Nevina Shute and Miss Adeline Perrie, publicity manager and make-up expert, respectively, of Max Factor, Ltd.—who assisted the judging—Miss Kelly was introduced from the stage by Mr. Stead.

Ten finalists had been selected from the week's heats, and after parading along the gangways of the auditorium the winners were chosen. Later, Miss Kelly presented the prizes awarded by Max Factor, which included a £5 travelling case; make-up case value £2 10s.; a presentation set value £1 10s., and numerous consolation prizes of 11s. 6d. each.

Mechanics at Edmonton

Calling at the Regal, Edmonton, my attention was drawn to a simple, but nevertheless interesting, mechanical display designed by E. Hurry to announce "Trouble Brewing" (A.B.F.D.).

In the centre of the spacious foyer was a rotating beer barrel, fixed to the top of which was an appropriate cut-out of George Formby. Stills were used to great advantage in the stunt, while the comedy angle of the film received further stress in an adjacent scena depicting the popular comedian climbing the drainpipe of a model house.

Another of Mr. Hurry's recent foyer stunts which recorded good results was that arranged for "Tailspin" (20th Century-Fox). Designed to attract the air-minded, the mechanical display consisted of a large cone-shaped tower, at the head of which was an arm supporting two model aeroplanes.

In the side of the structure was a small hole and a notice invited patrons to place their hands over this and start the planes in motion. A simple photo-electric cell was the main factor in this stunt, which did not fail to attract crowds of kinemagoers each night.

Run on the Bank

The Davis and Rose circuit, which recently inaugurated "bank nights" at two of their halls in Deptford and East Ham, have now abandoned this form of advertising because of the crowds which collected to learn the results.

At Deptford Mac Rose has reverted to a feature which he has run in former years—presentation of free travel vouchers for Timpson coach tours to the coast. Six of these are given away every Friday night, and the scheme is proving very popular.

Closed for Rebuilding

The Popular, Commercial Road, which was extensively redecorated a couple of years ago, was closed recently for remodelling of the frontage and other improvements. The hall is expected to re-open in a few weeks' time.

Receptionist as Crooner

Norman Tilley, organist at the Savoy, Hayes, has lately been featuring with his interludes a young crooner of considerable promise.

The crooner is a girl receptionist at the theatre, Miss Doris Gilbert, whose talent was discovered when she was heard singing in the hall, under the impression that no one was listening to her. Norman gave her an audition and considered her good enough to appear on the stage.

TEDDINGTON BECOMES "NAVAL" TOWN

CLOCKS STRIKE AT "MIDNIGHT"

GIVING HOLLOWAY "THE CREEPS"

JUDY KELLY VISITS FINCHLEY

A Mighty Drama of a Mighty Empire!
DOUGLAS FAIRBANKS JR. BASIL RATHBONE
THE SUN NEVER SETS
DOUGLAS FAIRBANKS JR.
BASIL RATHBONE
A MIGHTY DRAMA OF A MIGHTY EMPIRE!
DOUGLAS FAIRBANKS JR. BASIL RATHBONE
THE SUN SETS
A MIGHTY DRAMA OF A MIGHTY EMPIRE!

Illustrating the dramatic action of THE SUN NEVER SETS, these compelling window displays, arranged in General Films' Wardour Street offices, attract attention from crowds of shoppers daily.

Competitions to Attract the Ladies

NOVELTY FOR SHOPPERS ★ FASHIONS IN HOSIERY

Sheffield Deduction Contest ★ ★ Stockings as Prizes at Chester

AN unusual, but simple, competition formed the basis of a clever campaign organised by A. A. Mansell to direct the attention of shoppers in Sheffield to the screening of "Four Daughters" (Warner) at the Star Picture House.

In conjunction with John Atkinson's store he arranged an interesting competition for lady patrons, in which ten 10s. 6d. vouchers were presented to the winners. Handbills distributed with the monthly programmes given to shoppers stated: "Four sisters went shopping at Atkinson's. Each sister bought two articles. What did they buy? What do you think? Mr. Mansell wants to know." This question was followed by the names of the girls in the film—Priscilla, Rosemary, Lola and Gale.

The store backed the stunt with a colourful window display, giving prominence to models representing the four daughters. Details of the contest were pasted on 15 of the store's windows, while announcements were relayed through the P.A. system four times daily.

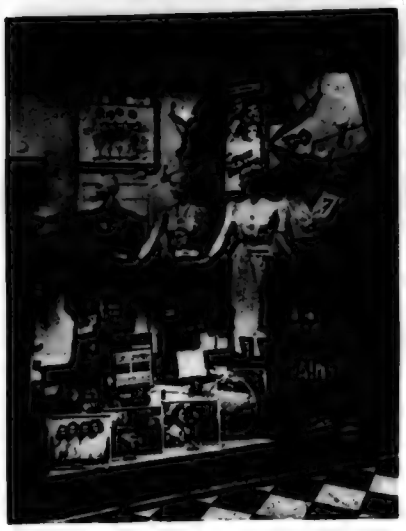
Ronald Barry, of the Regal, Chester, makes good use of his large foyer to arrange distinctive publicity displays in connection with various programmes.

In connection with the showing of "Wings of the Navy" (First National) he obtained the co-operation of Densons, manufacturers of "Pretty Polly" silk stockings. In addition to supplying material for an attractive foyer show, Densons organised a competition in which three pairs of silk stockings were given free to everyone placing the shades of the stockings in the correct order of popularity.

Thousands of handbills were printed and distributed by the firm advertising this competition and also the fact that "Wings of the Navy" was showing at the Regal.

For the film "Paris Honeymoon" (Paramount) Mr. Barry secured the co-operation of the distributors of Buckfast wine. In the foyer of the theatre a well prepared scenic display depicting Buckfast Abbey with a surround of trees was set up and illuminated by appropriate concealed lighting.

Arranged in the window of a prominent Sheffield store, this attractive window display formed the basis of A. A. Mansell's FOUR DAUGHTERS (Warner) competition at the Star P.H. Story in col.



"PACIFIC LINER" CRUISES IN WATFORD

TRAVEL AGENCY SUPPORTS TOPICAL DRIVE

WITH the aid of Pickfords Travel Acency, G. Woodman, of the Odeon, Watford, was able to create appropriate atmosphere for the screening of "Pacific Liner" (RKO-Radio).

Displayed in the agent's premises was a model liner surrounded by a selection of stills from the film and a cut-out of Victor McLaglen. Later, a vehicle designed as a liner was paraded around the streets with banners advertising the film.

A tie-up was also arranged with Trewins, the prominent local stores, who placed at Mr. Woodman's disposal their department dealing in holiday wear, with an announcement to the effect that "Whether you are cruising or not this year you should undoubtedly see 'Pacific Liner' at the Odeon."

"Q PLANES" IN MORECAMBE

In connection with the showing of "Q Planes" (Columbia) at the Morecambe Odeon, the Lancaster and Morecambe Model Aeroplane Club organised a competition on the West End Sands. Prizes were offered to the value of £5.

GENE AUTRY TO MAKE UNITED KINGDOM TOUR

GENE AUTRY, Republic's singing cowboy, who was voted "The screen's most popular Western star," is due to start a three-weeks tour of the United Kingdom with "Champion," his horse, on August 2. After his arrival in London, Gene will make straight for Belfast on August 4, and continue on to Dublin where, between the 7th and 12th, British Lion have arranged for him to make a broadcast.

Returning to London, he will spend August 14 and 15 in the capital, and for the next two days visit Cardiff and Birmingham, with an appearance at Brighton on the 18th. August 19 is reserved for a broadcast from London, after which he will visit the following situations: Glasgow (21st), Newcastle (22nd), Leeds (23rd), Manchester (24th), and Liverpool and Birkenhead on August 25.

National Service Drives

ELABORATE STREET PARADES IN MANY CENTRES

"Bombed House" Tours High Wycombe

WITH the help of the local A.R.P. officer and the National authorities, Q. Cheesman, of the Majestic, High Wycombe, arranged an elaborate street parade, the biggest Wycombe has ever witnessed, for the showing of "The Warning" (A.B.P.C.).

The parade took place on the first evening of showing, and consisted of 1,400 members of the various services, together with fire engines, auxiliary motor pumps, anti-aircraft guns, and wireless vans.

In the tableau section of the procession Mr. Cheesman entered a decorated lorry representing a bombed house by broken windows, walls, debris and two "casualties." Publicity matter drawing attention to the screening of the film was displayed to advantage.

A sandbag dug-out was built in the foyer, where uniforms and equipment made an arresting display.

Appeals were made by the mayor and other prominent leading authorites from the stage, which resulted in abundant local Press comments, and on the last day of show date, W. E. Hayter Preston, the international journalist and the author of "Anything To Declare," also addressed the audience on behalf of the town's A.R.P. personnel.

WALLSEND

Dramatic Note in Compelling Window Show

A striking tableau, illustrating the benefits of being A.R.P.-trained, was the highlight of the campaign arranged by Reynolds Roberts, of the Ritz, Wallsend, to boost "The Warning" (A.B.P.C.).

Erected in a window facing on the town's main street, the display consisted of two dummies, one dressed in full decontamination clothing and the other in civilian attire, laying injured at the Warden's feet. An art card read: "He was ready—I was not—are you ready in case 'The Warning' becomes real?"

Another stunt which gained much publicity and caused a great deal of excitement was operated with the local fire engine, the authorities agreeing to allow the engine to tour the streets with a poster announcing the screening of the film.

At the first performance of the film, the Mayor of Wallsend and members of the Council addressed the audience. The climax of the campaign was reached by a street parade of auxiliary firemen.

BROADSTAIRS

Dug-Out Constructed in Vestibule

Patrons entering the vestibule of the Royalty, Broadstairs, during the screening of "The Warning" (A.B.P.C.) were able to inspect a representation of a modern dug-out. Built by F. B. Salt with over 2,000 sandbags, the refuge was draped with several Union Jacks, and, posted at vantage points, were a number of notices appealing for National Service recruits.

During the evening several A.R.P. and A.F.S. units paraded through the main streets and afterwards filed into the kinema to see the film and hear several of the town's leading citizens appeal for volunteers.

BEXHILL

Fire-Fighting Demonstrations Nightly

Local A.R.P. and A.F.S. units provided A. Grevatt, of the Playhouse, Bexhill-on-Sea, with a useful publicity campaign for the screening of "Anything To Declare" (Butcher's).

During the evening performances, members of these units staged demonstrations outside the kinema, while fire-fighting equipment was the centre of interest in the foyer.

SOUTHAMPTON

Foyer Transformed as Casualty Station

H. J. Excell, of the Rialto, Southampton, put over an impressive campaign for the screening of "The Warning" (A.B.P.C.) by transforming the vestibule of the kinema into a casualty station. A.R.P. and fire fighting equipment was exhibited alongside sand bags and bombs arranged to represent a shelter.

A.R.P. wardens, members of the Auxiliary Fire Service and other branches of National Service attended every night in uniform, while outside the kinema a trailer pump stimulated keen interest. Every night appeals were made from the stage by well-known personages, and a good number of recruits were obtained during the week.

"SKY WRITING" IN GUILDFORD

Clever "Q Planes" Illusion

Making use of the national tie-up with the manufacturers of "Q Plane" gliders, E. Rhodes, of the Odeon, Guildford, has built-up a most original flying scena in the theatre foyer as a part of his advance publicity to boost "Q Planes" (Columbia).

The entire rear wall of the wide stalls foyer is covered with black crêpe paper, from the ceiling down to about 3 ft. from the floor, and the title of the film is written across the black portion in cotton wool.

Similarly, the names of the stars appear with model gliders attached to the end of each word, and by the clever use of four "searchlight" beams, the final effect gives the impression of 'planes "smoke-writing" in the sky.

Dozens of other model 'planes are suspended by wire from the ceiling and appear to be flying over a large dockyard, this being a most realistic model set out with scale model battleships and other craft.

AIR CADETS PARADE FOR "DAWN PATROL"

Aero Equipment on Show

By transforming the vestibule of the Ritz, Keighley, into a miniature aerodrome, Roy Kemp interested air-minded residents of the town in the presentation of "Dawn Patrol" (Warner). Parts of 'planes obtained from Yeadon airport, flanked by numerous toy aeroplanes loaned by Marks and Spencer were exhibited on green matting covering the floor to increase the realistic effect.

Further publicity was gained by arranging for the local air cadets to march around the town, and later parade at the kinema, where they were inspected by the Mayor and Mayoress of Keighley.

Several effective tie-ups were arranged, and valuable editorial space was secured in the local Press.

Norwich's Fleet of Mobile Poster Sites

WINE MERCHANT HELPS "TROUBLE BREWING"

THE title of the George Formby film, "Trouble Brewing" (A.B.F.D.) received appropriate treatment from H. F. Smith, of the Carlton, and S. Newberry, of the Odeon Cinemas, Norwich, who approached a prominent wine and spirit merchant to assist the campaign. In addition to staging colourful displays of outsize Worthington bottles in the foyers of both kinemas, Messrs. Back devoted four of their display windows to matter advertising the film and permitted banners to be suspended across all vehicles in their fleet of delivery vans.

A week prior to play-date, a large front-page solus appeared in the *Eastern Evening News*, and special space was also taken in the two weekly papers, the *Norfolk Chronicle* and the *Norwich Mercury*. Extra space was also taken on hoarding sites, where 48's hoardings and 5 16's ditto were displayed.

On market day previous to screening and daily during play-date, a barrow with double-sided pictures of George Formby in characteristic pose toured the city, with two sandwich-board men wearing huge cut-out heads of the star.

Willmotts, radio dealers, and Armes, musical instrument specialist, loaned records of George Formby's songs to both kinemas for relay during the intervals. Similar records were played at the city showrooms of the stores, who also displayed notices announcing the screening of "Trouble Brewing."

EXPLOITING WITH ECONOMY

Efficiency in G. Ray's Costless Boosts

A series of costless advertising stunts, each simple to carry out yet striking in their efficiency, have formed the major part of G. Ray's recent exploitation activities at the Roxy, Birkenhead.

For the screening of "Crime School" (Warner) Mr. Ray constructed a blackboard and easel (similar to that used in a school room) and chalked up the following words: "At school we learn that 2 plus 2 equals 4. At 'Crime School' the Dead End Kids learn that bribery plus corruption equals Big-Shot Gangster." This was illuminated by means of a flashlamp, and conveyed to patrons a brief but vivid description of the theme of the film.

Tie-ups arranged with florists and hairdressers plugging the theme "flowers and transformations" announced the presentation of "Pygmalion" (G.F.D.). All publicity matter bore the usual catchphrase: "Not b——y likely," and, in addition, long write-ups with an appeal to Shavian devotees were obtained in the local Press.

Well in advance of playdate, interest was stimulated in the screening of "The Wrecker" (Columbia) with a powerful foyer scena depicting the blowing up of a building. Illuminated by a spotlight, this display captured the attention of all patrons entering the kinema, while passers-by were attracted by dummy newspaper bills worded: "Earthquakes in Birkenhead."

SLOUGH'S INTERESTING NEWS BOARD

"Believe It or Not" Items

R. H. Turton, of the Granada, Slough, has aroused keen interest in his foyer news-board by introducing a novel competition angle.

Each week he prints a list of "Believe it or Not" facts taken from the well-known newspaper feature of that name, and he offers a weekly prize of a bottle of whiskey to any patron who can prove that any of these statements are incorrect. So far no patron has succeeded in carrying off the coveted prize.

The Granada news-board is often used to give real "news" to patrons. If an unusual event occurs during the early evening, Mr. Turton obtains a photograph that same evening, if possible, so that when the house clears, patrons are able to see what has been happening in Slough during the three hours that they have been watching the show.

Local fires, fêtes, visits from famous personalities, etc., are all included in this Granada news service.

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WITH NEARLY 70 YEARS' EXPERIENCE BUILT INTO THEM ● CANNOT BE EQUALLED FOR COMFORT & DESIGN
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Music for Creating Atmosphere

A. W. OWEN'S SELECTIONS OF ORGAN MUSIC, NON-SYNC. NUMBERS AND LIGHTING EFFECTS FOR SEPT. 4 RELEASES.

WE have a representative list of ten films on our release rota this week with the majority covering a very wide range of atmosphere in modern type episodes which are far from easy to satisfactorily fit with introductory music.

The "Ice Follies of 1939" enables us to revive that fine Waldteufel waltz, "The Skaters," one of the old favourites. When played to-day it seems to make its modern counterparts sound very inferior in both melody and rhythm, in spite of all the modern orchestral tricks of the trade. Some months ago, Harry Engleman wrote a light modern type suite called "A Cocktail Cabinet," which has become very popular "on the air" and is now recorded, so I have used one of its three melodic numbers to introduce "My Wife's Relatives."

"Secret Service of the Air" has an alien atmosphere, hence the choice of that ever-popular semi-dramatic number, "The Slavonic Rhapsody," by Friedmann, which gives an organist a fine chance to show off both the capabilities of the organ and his own technical skill at the same time. "Backdoor to Heaven" has the most morbid beginning, middle and ending I have ever struck if the film viewer's critical report can be accepted, so I have left Ketelbey's "Fate" to foot the bill, for the atmosphere is intensely melodramatic and the title itself suggestive of what is to follow.

"THE ICE FOLLIES OF 1939" (M-G-M)

CERT. U. 7,380 ft. Rez No. F.1601. Reviewed in KINE. March 30, 1939.
STAR.—Joan Crawford.
ATMOSPHERE.—Romantic comedy-drama of the show business, in which a "Star is Born" story is the cue for spectacular ice-rink divertissement.
ORGAN.—The "Skaters' Waltz," Waldteufel (Ascherberg), introduction, No. 1 and coda, presented as an introductory interlude, with adaptation from the piano-solo copy.
NON-SYNC.—As organ, with recording by the International Concert Orchestra on H.M.V. B.3498.
LIGHTING EFFECTS.—Light blue, rose-pink and lilac in single sequence.

"BACK-DOOR TO HEAVEN" (Paramount)

CERT. A. 6,603 ft. Reg. No. F.1878. Reviewed in KINE. May 4, 1939.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Wallace Ford, Patricia Ellis.
ATMOSPHERE.—Turgid hard-luck melodrama of a country boy's career, which starts with a drunken father and a slut for mother, while misfortune dogs him until he goes to jail, convicted of murder and is shot by the police in a raid.
ORGAN.—"Fate," Ketelbey (Bosworth), presented as an introductory interlude, with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded by orchestra on Bosworth B.C.1018.
LIGHTING EFFECTS.—Deep purple only.

"STREETS OF NEW YORK" (Pathé)

CERT. A. 6,600 ft. Reg. No. F.1855. Reviewed in KINE. May 11, 1939.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Jackie Cooper, Martin Spellman.
ATMOSPHERE.—A melodramatic story of an orphan boy who wants to follow in the footsteps of Abraham Lincoln and proves that character can conquer environment.
ORGAN.—Intermezzo in C., Coleridge Taylor (Ascherberg), presented as a separate interlude, with adaptation from the piano-solo copy only.
NON-SYNC.—As organ, with recording by light symphony orchestra on H.M.V. B.813.
LIGHTING EFFECTS. — Deep violet fading to deep magenta only.

"LONE WOLF'S DAUGHTER" (Columbia)

CERT. U. 6,395 ft. Reg. No. F.1605. Reviewed in KINE. March 30, 1939.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Warren William, Ida Lupino.
ATMOSPHERE.—Crazy comedy crime drama, in which a reformed gentleman crook is kidnapped by gunmen for the purpose of securing secret plans of a new anti-aircraft gun belonging to the Government.
ORGAN.—"Agitato Incidental," Engleman (Bosworth), presented as an introductory interlude, with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded on Bosworth B.C. 1078 by the International Radio Orchestra.
LIGHTING EFFECTS.—Amber only.

"MR. MOTO ON DANGER ISLAND" (20th Century-Fox)

CERT. A. 6,288 ft. Reg. No. F.1574. Reviewed in KINE. March 23, 1939.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Peter Lorre, Jean Hersholt, Amanda Duff, Warren Hymer, Richard Lane.
ATMOSPHERE.—One of the "Mr. Moto" series of "spot the murderer" detective dramas. A story of Porto Rico diamond smugglers, who are rounded up by the famous detective.
ORGAN.—"Enigma," Misterioso, Gaston Borch (Hawkes), presented as an introductory interlude, with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded on Boosey-Hawkes B.H.1908 by the Regent Concert Orchestra.
LIGHTING EFFECTS.—Deep crimson only.

"SILVER ON THE SAGE" (Paramount)

CERT. U. 6,061 ft. Reg. No. F.1519. Reviewed in KINE. March 16, 1939.
PUBLICITY.—One 12-sheet, one 6-sheet.
STAR.—William Boyd.
ATMOSPHERE.—Spectacular Western drama, one of the popular Hopalong Cassidy series, with elements of romance, spectacle, sentiment, humour and thrills. The scenic beauty of the backgrounds is a feature.
ORGAN.—"Woodland Pictures," Suite, Fletcher (Hawkes), No. 1 only, presented as an introductory interlude, with adaptation from the piano-conductor copy of the orchestration.
NON-SYNC.—"Woodland Pictures," Suite, Fletcher, No. 3, recorded on Boosey-Hawkes B.H.1909 by the Regent Concert Orchestra.

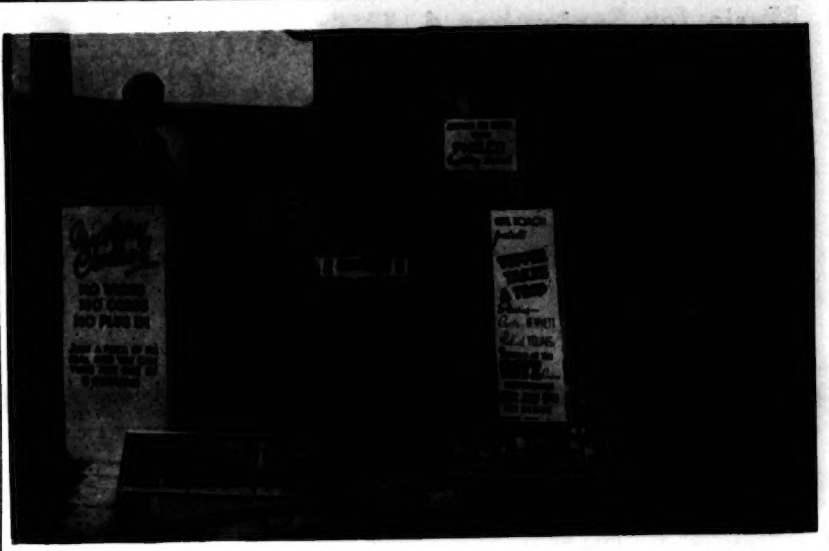
"MY WIFE'S RELATIVES" (British Lion)

CERT. U. 5,799 ft. Reg. No. F.1679. Reviewed in KINE. April 20, 1939.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—The Gleason Family.
ATMOSPHERE.—Domestic comedy-drama, a successor to the "Higgins Family," in which a family man buys a five hundred dollar ring for his wife as a silver wedding present and has many misadventures as a consequence.
ORGAN.—"Orange Blossom," Intermezzo from "A Cocktail Cabinet," Suite, Engleman (Bosworth), presented as an introductory interlude, with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on Bosworth B.C. 1075 by the Louis Vose Grand Orchestra.
LIGHTING EFFECTS.—Deep orange only.

"SECRETS SERVICE OF THE AIR" (First National)

CERT. U. 5,482. ft. Reg. No. F.1766. Reviewed in KINE. April 20, 1939.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Ronald Reagan, Ida Rhodes, John Litel.

Continued on page 44



Douglas W. Rattee took full advantage of United Artists' national tie-up with Philco Radio for TOPPER TAKES A TRIP, by arranging this appropriate display in the window of a large city store a week prior to the film's playdate at the Ritz, Nottingham.

ORGAN ENTERTAINMENT IN NORTH KENT

Music at Bexley Heath, Dartford and Welling

Journeying down into Kent for some visits to organists, I arrived at the Regal, Bexley Heath, just in time to hear Andrew Fenner's opening recital of Gilbert and Sullivan favourites at the console of the three-manual Compton which has eight ranks and one of the 'cello solo units. Later in the programme the organ interlude was a swing music pot-pourri titled "Songs You Sing and Hum." No slides were used, but records by Billy Cotton's orchestra were very neatly and cleverly synchronised. As the organist relied more than once on the chief operator picking up on a chorus a word of praise is due to Bernard Musgrove for his co-operation. Four items were presented—"Deep Purple," "South of the Border," "Little Sir Echo" and "Jeepers Creepers."

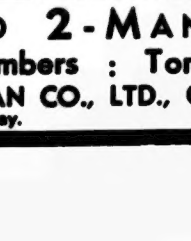
Manager Gaine gives every help and co-operation.

As we found that Reginald New's interlude was on at the State, Dartford, at 5.15 p.m. a ten minutes' run in the car brought us to his theatre, where his usual cheery welcome awaited us. However, Reg. New's interlude time was taken up in orchestral accompaniment imitation for a presentation of local discoveries, backed up to the professional duo, Rome and Leonard. The show had been arranged by Manager Butler and the organist, and what I saw of it seemed to be going with a swing.

Leaving Dartford we motored to the Granada, Welling. Robinson Cleaver's "home" kinema, but found John Madin installed as guest organist for a couple of weeks. He put up a bright and snappy patriotic interlude. The Army, Air Force and Navy, in which we had a succession of the old favourites peculiar to each of the three Services. John Madin is not only a first-class organist but he is a showman, both in the manner he presents his music and from an entertainment point of view.

After repeated encore requests we had an imitation of Larry Adler playing "Stardust" with "hot" effects.

Chatting over tea with Manager Mac Gettigan I learned that Robinson Cleaver is away for eight weeks on tour, and just to show how much the organ recitals mean to the patrons of this theatre he mentioned that the previous week he had no organist for the first time for a long period and he was amazed at the inquiries from his audience who, although no organist was billed, grumbled as if they had not had their money's worth. A. W. O.



Solo Organ Interlude (Series 2) No. XLVI

"THE WEDDING OF THE ARTS"

By George Pattman, F.R.C.O., Ambassadors, Hendon

ORGAN: COMPTON THREE-MANUAL

HERE is one of George Pattman's "Music Lovers" monthly interludes, with popular excerpts from the operas of Wagner and other composers, which should certainly form a very entertaining recital, always provided there is a competent organist at the console of at least a three-manual organ of decent size. The slide matter is well written and should form a running commentary helpful to the listener.

An interlude of this type should form an excellent contrast with a modern recital of syncopated swing music.

George Pattman is still "going strong" in this musical London suburban theatre, where many musicians and music lovers regularly visit the house to enjoy his fine recital work. A. W. O.

No.	Slide.	Music and Publisher.
1.	The Wedding of the Arts	Signature tune.
2.	Opera is one of the most interesting and thrilling forms of musical entertainment, since it embraces the other arts also.	Introduction to third act of "Lohengrin." Wagner. (Hawkes.)
3.	Many of the popular tunes of the day come from opera. The street organ grinds out the "Intermezzo" from "Cavalleria Rusticana" and the errand boy whistles Musette's song from "La Boheme," even if he does not know its origin or its name.	Ditto.
4.	The number I'm now playing, the introduction to the third act of "Lohengrin," has been utilised for a comic song by the jazz compilers!	Ditto.
5.	Here are two ballet numbers from Gounod's "Faust." They do not merely come to us as beautiful music they present before us the graceful movements of dancers.	"Faust" Ballet music. Nos. 1 and 6. Gounod. (Chappell.)
6.	To the genius of Wagner, the grandest and most original dramatic composer of all time we owe the wedding of the great arts: music, poetry, painting and drama.	Ditto.
7.	Music alone, whilst possessing motion and sound in the highest perfection is without solidarity, colour or thought.	"Prize Song" from the "Meistersingers." Wagner. (Hawkes.)
8.	Poetry without drama has neither sound or colour; painting leaves out motion, while the spoken drama lacks the intensity which musical sound alone can give.	Ditto.
9.	Wagner's aim and ambition was to present a picture of human feeling by the happy union of all the arts, blended so that each should have its own share as a medium of expression.	Ditto.
10.	Here is the Song of the Toreador from "Carmen," the famous air sung by Escamillo, the popular toreador, as he describes his triumphs in the bull ring.	"Toreador Song." "Carmen." Bizet (Ricordi.)
11.	Now the "Spinning Chorus" from the "Flying Dutchman," in which you can almost hear the whirl and hum of the spinning wheel.	"Spinning Chorus." "Flying Dutchman." Wagner. (Hawkes.)
12.	One of the most popular opera melodies ever written is "On with the Motley," from Leoncavallo's "Pagliacci." Full of pathos and tragedy, for the jester must play his part and don his motley, though his heart is breaking.	"On with the Motley." "Pagliacci." Leoncavallo. (Ricordi.)
13.	My final example of the wedded arts is the "Pilgrims' Chorus" from "Tannhauser," Wagner's great drama of the victory of good over evil.	"Pilgrims' Chorus." "Tannhauser." Wagner. (Hawkes.)
14.	The chant of the Pilgrims steals out of the distance, growing in intensity and forcefulness, it finally thunders out its ultimate significance—"the Victory of Good over Evil," the "Supremacy of the Soul."	Ditto.

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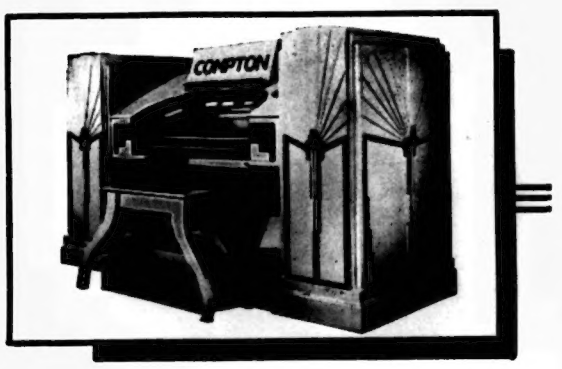


Music for September 4 Releases

Continued from page 43

ATMOSPHERE.—Melodrama of secret service man's masquerade as a crook in order to round up a mysterious gang who are smuggling aliens into the United States by Air.
ORGAN.—"Rhapsody Slavonic," Friedmann (Hawkes), presented as a separate interlude, with adaptation from the piano-conductor copy of the orchestration.
NON-SYNC.—As organ, recorded by symphonic orchestra on H.M.V. C.2702 or by Hastings Municipal Orchestra on Decca Brunswick F.3232.
LIGHTING EFFECTS.—Deep amber fading to deep red only.

"WOMEN IN THE WIND" (Warner)

CERT. A. 5,703 ft. Reg. No. F.1809. Reviewed in KINE. May 4, 1939.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Kay Francis, William Gargan.
ATMOSPHERE.—Aerial romantic melodrama concerning two women, rivals both for the ace flyer's hand and the "Women's Air Derby."
ORGAN.—"Song of the Machine," Richard Howgill (Hawkes), presented as an introductory interlude, with adaptation from the Orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded by the Regent Concert Orchestra on Boosey-Hawkes B.H.1911.
LIGHTING EFFECTS.—Deep blue fading to deep purple only.

"ONE-MAN JUSTICE" (Columbia)

CERT. U. 5,354 ft. Reg. No. F.16148.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Charles Starrett, Barbara Weeks.
ATMOSPHERE.—Western melodrama of a young cowboy's adventures in cleaning up a district terrorised by gangs of rustlers. Fast action and genuine thrill in climactic gun duel between hero and villain.
ORGAN.—"Ruy Blas" Overture, Mendelssohn (Hawkes), finale movement only, presented as an introductory interlude, with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded by B.B.C. Symphony Orchestra on H.M.V. D.B.2365, using second half of disc.
LIGHTING EFFECTS.—Amber fading to deep red only.

Fifteen Foot-Candles From Less Than Two Amps.

PHILIPS' REVOLUTIONARY PROJECTOR DEMONSTRATED

I SAT on Monday in the former Western Electric Theatre in Bush House, and saw a 10-ft. screen illuminated far in excess of comfort with a current of less than 2 amps. To bring down the brightness to a comfortable level, the lens had to be stopped down to reduce the intensity by two-thirds.

The secret of this efficiency was the new Philips' F.P.2 projector installed in the projection room. I say projector, because, as I have before mentioned, in this machine advantage has been taken of the compactness and coolness of the mercury discharge lamp to combine the two projector heads, together with all sound equipment, in one unit. The result is a revolutionary advance in projection equipment, compact, efficient, easily installed, easily operated, and, Home Office regulations notwithstanding, considerably safer than the conventional type of machine.

Tiny Light Source

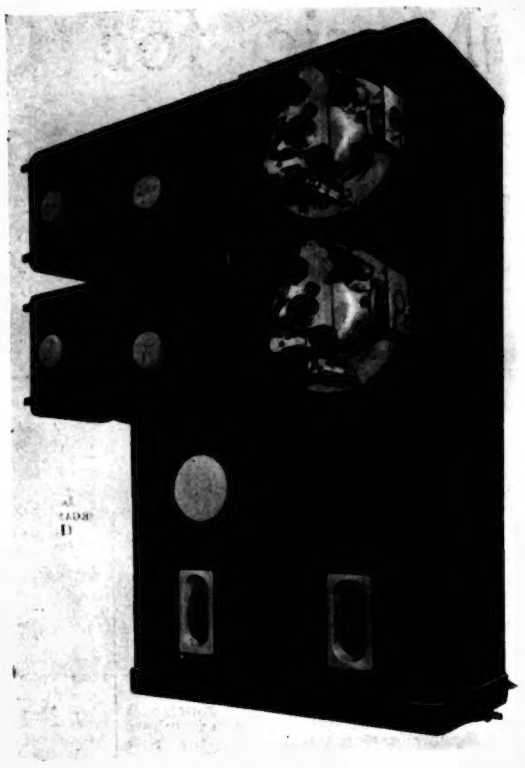
The source of light is a tiny quartz tube, the discharge in which is only 1.8 mm. in diameter and 12.5 mm. in length. This tiny tube, the size of a small carbon stub, produces a light sufficient to give an intensity of about 15 foot-candles on the average kinema screen, yet, as I saw from the meters, consuming only 1.8 amps. at 500v.

Much of this economy is no doubt due to the optical system. Behind the tube, and forming one wall of the water jacket, is a small cylindrical mirror, whose facets produce five distinct images of the lamp in the focal plane of the condenser, which is of a specially designed aspherical type. I may add that the light from the lamp is so cool that one can bear one's hand indefinitely in the gate.

The Projector Unit

The projector unit consists of two heads, with built-in sound-heads, and with their take-off and take-up boxes behind them, mounted on a pedestal in which is contained the driving motors, sound amplifiers, all the electrical circuits, and the water supply. The only connections needed in installation are electric mains, lamp input from the small hot-cathode rectifiers (which at Bush House stand against the wall of the projection room), the inlet and outlet for the water cooling the lamp, and the speech output.

Apart from the illuminant, the projector head will appeal to every projectionist. It is massive, yet not clumsy, and is built on a circular casting which tilts to the required projection rake. The gate is 5½ in. long, and moves vertically for racking. The front part of it slides on heavy rods for threading, and is built integrally with the lens mount.



The new Philips projector

Behind the gate is the shutter, in which the flicker blade has three transparent red sectors, to compensate for the insufficiency of red in the light output. Behind the shutter two discharge lamps are mounted in a rotatable housing; should a lamp fail in use—a life of 250 hours is anticipated—it is only necessary to shut off the current, twist the knob which forms the cover of the housing, and the spare lamp is brought into position, with water and electric supplies ready connected up. A single knob serves for switching on the projector, successive positions starting the motor and switching on the lamp.

The mechanism is pump lubricated, and a magnetic filter picks out any bits of steel in the oil, keeping it always clean.

Sound-head

Behind the intermittent sprockets is the sound-head, which is of the drum type, but with an interesting device by which the film is relieved of the strain of starting the flywheel. The exciter lamp is pre-focused, and the output of the photo-cell is fed to the amplifier in the base of the pedestal. An ammeter above the sound-head reads the discharge lamp current.

The Slide Attachment

The slide attachment is built on the off-side of the projector, and has two separate lamps and optical system, with a simple change-over device fading one slide into the other. The amplifiers in the base are built as separate units, which can be swung over for inspection of the wiring, and can be easily interchanged.

In the theatre I saw a reel of Technicolor and a reel of black-and-white. In the latter case, the light was indistinguishable from that of a high-intensity arc. In the colour film, I felt the reds were a little subdued, although, as P. C. Meys pointed out, we did not know the purity of the reds on the film. I commented favourably on the rock steadiness of the picture, and on the evenness of illumination across the screen.

R. H. C.

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N.B.—Therefore the additional weekly cost of new equipment is only 19/-, while at the end of the 5-year payment period there would be an actual saving of £1.10.0 per week.

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SOUND DISTORTION

Continued from page 39

valve spacing, it will be seen that the 8,000-cycle amplitude will vary continuously as the mean valve spacing is changed by an impressed low frequency of, say, 500 cycles. It is customary to use the term "per cent. intermodulation" as a measure of the distortion; this may be defined as the average deviation of the amplitude of the higher-frequency wave above and below the mean value.

For a one-mil spacing of the valve ribbons, reduced to 0.5 mil. image on the film, the amplitude of the higher-frequency component will be a minimum when the valve spacing approaches the 2-mil. value and will be a maximum when the ribbons approach the zero-spacing condition. Thus the higher-frequency tone is modulated at the lower-frequency rate.

NEW KINEMAS

And Their Progress

LIVERPOOL.—Plans have been approved by Liverpool Corporation Estates Committee for the erection of a building to include a kinema, to be built on a site in Church Street.

The site was recently acquired by Messrs. Upsons, of London, for £214,000.

THORNLIBANK (Renfrewshire).—Plans have been passed by Renfrewshire Dean of Guild Court for the erection of a kinema at Thornlibank.

SWANSEA.—W. Evans has prepared a scheme for the conversion of the welfare hall at Fforestfach, Swansea, into a kinema.

Reconstructions

SHREWSBURY.—Plans have been prepared by Cecil Masey, F.R.I.B.A., 15, Adeline Place, Bedford Square, W.C.2, for rebuilding the King's Hall Cinema, Shrewsbury.

WOOD GREEN.—Wood Green Corporation has approved plans by Messrs. Chamberlain and Willows on behalf of H. Peterkin for alterations at the Central, Station Road.

Virginia Bruce, who is co-starred with Walter Pidgeon in M-G-M's mystery thriller STRONGER THAN DESIRE

London and Provincial Trade Screenings

NEW FILMS TO BE SHOWN DURING THE WEEK ENDING AUGUST 3

LONDON

Date.	Time.	Place.	Title of Films	Shown by.	Stars.	Cert
Thur., July 27	3 p.m.	Piccadilly	Murder Will Out	Warner	John Loder	—
,, ,, 27	3 p.m.	Cambridge	The Spellbinder; Ranch House Romeo; Pilot Boat.	RKO-Radio	Lee Tracy	—
,, ,, 27	8.30 p.m.	Cambridge	Bachelor Mother; Donald's Cousin Gus! March of Time No. 4.	RKO-Radio	Ginger Rogers	—
Fri., ,, 28	11.30 a.m.	G.B. Theatre	Wings Over the Empire (Short)	Anglo-American		—
,, ,, 28	3 p.m.	Cambridge	Bad Lands; Clock Wise; Hello, Mama.	RKO-Radio	Noah Beery, Jun.	—
,, ,, 28	8.30 p.m.	Cambridge	Good Girls Go to Paris; Community Sing No. 25.	Columbia	Joan Blondell	—
Mon., ,, 31	8.30 p.m.	Cambridge	Cheer, Boys, Cheer	A.B.F.D.	Nova Pilbeam	—
Tues., Aug. 1	3 p.m.	Piccadilly	Flight to Fame; Scrappy's Added Attraction; Kangaroo Kid.	Columbia		—
,, ,, 1	8.30 p.m.	Cambridge	Young Man's Fancy	A.B.F.D.	Anna Lee	—
Wed., ,, 2	8.30 p.m.	Carlton	Beau Geste; Aladdin and His Wonderful Lamp.	Columbia		—
Thur., ,, 3	10.30 a.m. & 3 p.m.	Own Theatre	Bulldog Drummond's Bride; Paramount Pictorial No. 9; Fisherman's Pluck.	Paramount		—
,, ,, 3	3 p.m.	Piccadilly	Hidden Power; Midnight Frolics; Navy Champion.	Columbia		—
Fri., ,, 4	10.30 a.m. & 3 p.m.	Own Theatre	What a Life; Paramount Presents Hoagy Carmichael; Musical Mountaineers.	Paramount		—

BIRMINGHAM

Fri., July 28	10.30 a.m.	Forum	The Girl from Nowhere	Pathe	Anne Nagel	—
Mon., ,, 31	10.30 a.m.	Forum	Bad Lands	RKO-Radio	Noah Beery, Jun.	—
Tues., Aug. 1	10.30 a.m.	Paramount	Young Man's Fancy	A.B.F.D.	Anna Lee	—
,, ,, 1	10.30 a.m.	Forum	Just William	A.B.P.C.	Dick Lupino	—
,, ,, 1	10.30 a.m.	Futurist	The Man in the Iron Mask	United Artists	Louis Hayward	—
,, ,, 1	10.30 a.m.	West End	Bachelor Mother	RKO-Radio	Ginger Rogers	—
,, ,, 1	10.45 a.m.	West End	Cheer, Boys, Cheer	A.B.F.D.	Nova Pilbeam	—
Wed., ,, 2	10.30 a.m.	Paramount	Way Down South	RKO-Radio	Bobby Breen	—
,, ,, 2	10.45 a.m.	Scala	Confidential Lady	First National	Ben Lyon	—
Thur., ,, 3	10.45 a.m.	West End	The Spellbinder	RKO-Radio	Lee Tracy	—

CARDIFF

Fri., July 28	11 a.m.	Olympia	Just William	A.B.P.C.	Dick Lupino	—
,, ,, 28	11 a.m.	Empire	Stronger than Desire	M-G-M	Walter Pidgeon	—
,, ,, 28	11 a.m.	Park Hall	Second Fiddle	20th Century-Fox	Tyrone Power	—
,, ,, 28	11 a.m.	Odeon	The Man in the Iron Mask	United Artists	Louis Hayward	—
Mon., ,, 31	10.45 a.m.	Olympia	Bad Lands	RKO-Radio	Noah Beery, Jun.	—
Tues., Aug. 1	11 a.m.	Odeon	Cheer, Boys, Cheer	A.B.F.D.	Nova Pilbeam	—
,, ,, 1	10.45 a.m.	Empire	Bachelor Mother	RKO-Radio	Ginger Rogers	—
,, ,, 1	11 a.m.	Park Hall	Stunt Pilot	Pathe	John Trent	A
Wed., ,, 2	11 a.m.	Empire	Young Man's Fancy	A.B.F.D.	Anna Lee	—
,, ,, 2	10.45 a.m.	Capitol	Way Down South	RKO-Radio	Bobby Breen	—
,, ,, 2	11 a.m.	Park Hall	Wolf Call	RKO-Radio	John Carroll	—
Thur., ,, 3	10.45 a.m.	Empire	The Spellbinder	RKO-Radio	Lee Tracy	—

GLASGOW

Fri., July 28	10.45 a.m.	La Scala	Susannah of the Mounties	20th Century-Fox	Shirley Temple	U
,, ,, 28	10.45 a.m.	Cranston's P.H.	Golden Gloves	General F.D.	Victor McLaglen	U
,, ,, 28	11 a.m.	Regal	Dead Man's Shoes	A.B.P.C.	Leslie Banks	A
Mon., ,, 31	10.45 a.m.	La Scala	Bad Lands	RKO-Radio	Noah Beery, Jun.	—
Tues., Aug. 1	10.45 a.m.	Regal	Bachelor Mother	RKO-Radio	Ginger Rogers	—
,, ,, 1	10.45 a.m.	Cosmo	Boys' Reformatory	Pathe	Frankie Darro	—
,, ,, 1	10.45 a.m.	Paramount	The Man in the Iron Mask	United Artists	Louis Hayward	—
Wed., ,, 2	10.45 a.m.	Paramount	Way Down South	RKO-Radio	Bobby Breen	—
,, ,, 2	10.45 a.m.	Cosmo	The Girl from Nowhere	Pathe	Anne Nagel	—
Thur., ,, 3	10.45 a.m.	La Scala	Cheer, Boys, Cheer	A.B.F.D.	Nova Pilbeam	—
,, ,, 3	10.45 a.m.	Picture House	The Spellbinder	RKO-Radio	Lee Tracy	—

LEEDS

Fri., July 28	11 a.m.	Ritz	Wolf Call	Pathe	John Carroll	—
,, ,, 28	11 a.m.	Tower	Where's that Fire?	20th Century-Fox	Will Hay	—
Mon., ,, 31	10.45 a.m.	Tower	Bad Lands	RKO-Radio	Noah Beery, Jun.	—
Tues., Aug. 1	10.45 a.m.	Paramount	Bachelor Mother	RKO-Radio	Ginger Rogers	—
,, ,, 1	10.45 a.m.	Ritz	Just William	A.B.P.C.	Dick Lupino	—
,, ,, 1	11 a.m.	Tower	Susannah of the Mounties	20th Century-Fox	Shirley Temple	U
Wed., ,, 2	10.45 a.m.	Paramount	Way Down South	RKO-Radio	Bobby Breen	—
,, ,, 2	11 a.m.	Ritz	Boys' Reformatory	Pathe	Frankie Darro	—
Thur., ,, 3	10.45 a.m.	Scala	The Spellbinder	RKO-Radio	Lee Tracy	—
,, ,, 3	11 a.m.	Ritz	The Girl from Nowhere	Pathe	Anne Nagel	—

LIVERPOOL

Fri., July 28	11 a.m.	Scala	Stronger than Desire	M-G-M	Walter Pidgeon	—
Mon., ,, 31	10.45 a.m.	Palais de Luxe	Bad Lands	RKO-Radio	Noah Beery, Jun.	—
Tues., Aug. 1	10.45 a.m.	Forum	Bachelor Mother	RKO-Radio	Ginger Rogers	—
,, ,, 1	11 a.m.	Palais de Luxe	Wolf Call	Pathe	John Carroll	—
,, ,, 1	11 a.m. & 3 p.m.	Own Theatre	Where's that Fire?	20th Century-Fox	Will Hay	—
Wed., ,, 2	10.45 a.m.	Paramount	Way Down South	RKO-Radio	Bobby Breen	—
,, ,, 2	11 a.m.	Palais de Luxe	Stunt Pilot	Pathe	John Trent	A
,, ,, 2	11 a.m. & 3 p.m.	Own Theatre	Second Fiddle	20th Century-Fox	Tyrone Power	—
Thur., ,, 3	10.45 a.m.	Trocadero	The Spellbinder	RKO-Radio	Lee Tracy	—
,, ,, 3	11 a.m.	Paramount	The Man in the Iron Mask	United Artists	Louis Hayward	—

MANCHESTER

Fri., July 28	10.45 a.m.	Theatre Royal	Stunt Pilot	Pathe	John Trent	A
,, ,, 28	10.45 a.m.	Oxford St. P.H.	Confidential Lady	First National	Ben Lyon	—
Mon., ,, 31	10.45 a.m.	Market St. P.H.	Bad Lands	RKO-Radio	Noah Beery, Jun.	—
Tues., Aug. 1	10.45 a.m.	Theatre Royal	Bachelor Mother	RKO-Radio	Ginger Rogers	—
,, ,, 1	11 a.m.	Deansgate	Second Fiddle	20th Century-Fox	Tyrone Power	—
,, ,, 1	11 a.m.	Grosvenor	Galloping Dynamite	Ben C. Gibbs	Kermit Maynard	—
Wed., ,, 2	10.45 a.m.	Paramount	Way Down South	RKO-Radio	Bobby Breen	—
,, ,, 2	10.45 a.m.	Theatre Royal	Wolf Call	Pathe	John Carroll	—
,, ,, 2	11 a.m.	Deansgate	Susannah of the Mounties	20th Century-Fox	Shirley Temple	U
Thur., ,, 3	10.45 a.m.	Theatre Royal	The Spellbinder	RKO-Radio	Lee Tracy	—

NEWCASTLE

Fri., July 28	10.45 a.m.	Haymarket	Boys' Reformatory	Pathe	Frankie Darro	—
,, ,, 28	10.45 a.m.	Essoldo	Stronger than Desire	M-G-M	Walter Pidgeon	—
,, ,, 28	10.45 a.m. & 3 p.m.	Own Theatre	Where's that Fire?	20th Century-Fox	Will Hay	—
Mon., ,, 31	10.45 a.m.	Grainger	Bad Lands	RKO-Radio	Noah Beery, Jun.	—
Tues., Aug. 1	10.45 a.m.	Essoldo	Bachelor Mother	RKO-Radio	Ginger Rogers	—
,, ,, 1	10.45 a.m., 3 p.m. & 7. p.m.	Own Theatre	Second Fiddle	20th Century-Fox	Tyrone Power	—
Wed., ,, 2	10.30 a.m.	Essoldo	Down Our Alley; Border Collie	British Screen Service	Hughie Green & Gang	—
,, ,, 2	10.45 a.m.	Paramount	Way Down South	RKO-Radio	Bobby Breen	—
Thur., ,, 3	10.45 a.m.	Westgate	The Spellbinder	RKO-Radio	Lee Tracy	—
,, ,, 3	10.45 a.m.	Essoldo	The Man in the Iron Mask	United Artists	Louis Hayward	—

NOTTINGHAM

Fri. July 28	10.30 a.m.	Scala	Dodge City	First National	Errol Flynn	—
Mon., ,, 31	10.45 a.m.	Carlton	Bad Lands	RKO-Radio	Noah Beery, Jun.	—
Tues., Aug. 1	10.45 a.m.	Elite	Bachelor Mother	RKO-Radio	Ginger Rogers	—
Wed., ,, 2	10.45 a.m.	Hippodrome	Way Down South	RKO-Radio	Bobby Breen	—
,, ,, 2	10.45 a.m.	Elite	Just William	A.B.P.C.	Dick Lupino	—
Thur., ,, 3	10.45 a.m.	Ritz	The Spellbinder	RKO-Radio	Lee Tracy	—

SHEFFIELD

Fri., July 28	11 a.m.	Central	Stronger than Desire	M-G-M	Walter Pidgeon	—
,, ,, 28	11 a.m.	Union St. P.H.	Susannah of the Mounties	20th Century-Fox	Shirley Temple	U
,, ,, 28	11 a.m.	Cinema House	Missing Daughters	Columbia	Richard Arlen	A
Mon., ,, 31	10.45 a.m.	Cinema House	Bad Lands	RKO-Radio	Noah Beery, Jun.	—
Tues., Aug. 1	10.45 a.m.	Regent	Bachelor Mother	RKO-Radio	Ginger Rogers	—
,, ,, 1	11 a.m.	Cinema House	Wolf Call	Pathe	John Carroll	—
,, ,, 1	11 a.m.	Cinema House	Way Down South	RKO-Radio	Bobby Breen	—
Wed., ,, 2	10.45 a.m.	Central	Blind Alley	Columbia	Chester Morris	A
,, ,, 2	11 a.m.	Regent	The Spellbinder	RKO-Radio	Lee Tracy	—
Thur., ,, 3	10.45 a.m.	Cinema House	Boys' Reformatory	Pathe	Frankie Darro	—
,, ,, 3	11 a.m.	Central	Second Fiddle	20th Century-Fox	Tyrone Power	—

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Notice of any objection to the approval of the plan must be lodged with us in writing at the above address, and also with the Clerk of the County Council, Guildhall, Westminster, S.W.1, at least seven days before the aforesaid meeting. Such notice must state the grounds upon which the objection is made.

Dated this 21st day of July, 1939.

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